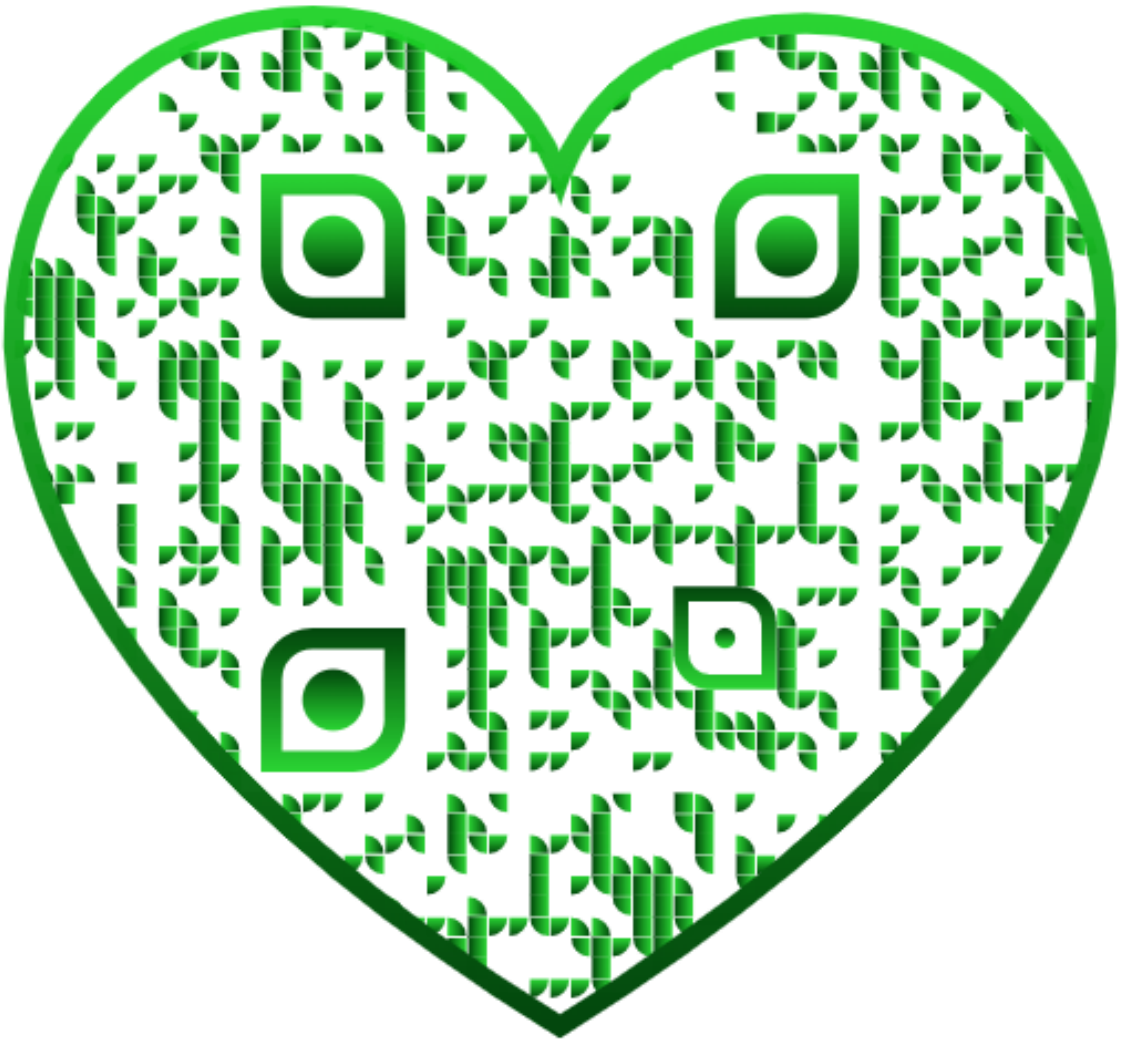
DISPOSABLE UNDERGROUND

Crowd at an Agnostic Front gig, Washington DC

VOLUME 1, NUMBER 2

Inside: interviews with Asphyx, Cannibal Corpse, Intruder, Malevolent Creation, Morbid Angel, Napalm Death, Sepultura, Sick Of It All, Unleashed, and more!

Plus: album and demo reviews, a concert review, and live photos!



DISPOSABLE UNDERGROUND

Hello once again to the second issue of the bi-monthly 'zine Disposable Underground. I hope you dig it, and I welcome any constructive criticism you may have for me, as well as any comments, suggestions, questions, etc.

Bands and labels, feel free to send in your material for review, whether it's death metal, thrash, grindcore, any kind of hardcore, or whatever. I review everything I receive, and if you send in an ad with your music, I'll run it for free. Otherwise, my ad rates are as follows: full page = $18; half page = $9; third page = $6; fourth page = $4.50; fifth page & smaller = $2.25. Make check/money order payable to the below name.

I still have copies of issue one, which contains interviews with Agnostic Front, Armored Saint, Deceased, Defiance, Fear Of God, Forbidden, L.D.Kids, Medussa, Megadeth, Overkill, Prong, Sacrifice, and Testament. Also, it has demo and album reviews, a "Clash Of The Titans" show review, and many ads. Issue one goes for $3.25.

Thanks go to Nick Teta, Jr., for the great help; Jimmy Murray for printing Disposable; the band members, 'zine editors, and label staffers that I'm friends with; Matt Shea and Mike Smith; and my parents, for their incredible support. Belated thanks to Sean Rogers and definitely J.C. Fournier. And finally to you, for your interest in Disposable.

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Carrion Lord is a death metal band I checked out recently. I never saw it live, but I jammed with some of the members once, which was fun, and bought the demo, All Paths Lead To Chaos, reviewed last issue. Anyway, the following interview is with the drummer, David Stanton.

Do people, when hearing your music initially, compare you to a certain band or bands usually?

"Well, some people compare us to a lot of bands. The only band that I've heard more than once is Kreator. They say if Kreator kept death we would sound just like them."

Do you agree with this comparison?

"When I think about it, the only part about us sounding like Kreator is the vocals."

How long has the band been around in its current line-up, and how many shows have you played?

"We've been playing the current line-up since June of '90. We've only played a few."

What notables have you opened for, if any? What are some local bands that you'd like to play with?

"Well, we've played with bands like Brutal Truth, Chemikill, Corpsegrinder, Eldritch Horror, Deceased, and Incantation. As for local bands I'd like to play with, Candiru, Incarnas, Goreaphobia, Corpus Rottus, Intestine Lunch, O.L.D., Deceased again (What's up, guys?), and Carcass."

Do you have any early plans for a new demo?

"Well, we should be recording our third demo around November/December."

How will the new material differ from the last demo's music?

"Well, our new material is heavier and a little more technical. The formats of the songs are not as basic as our All Paths ... demo."

What kind of research did the band conduct for the lyrical concept?

"Well, Todd [Broadwater, vocals/guitar] does all the lyrics. He mainly gets ideas from a game book, 'Realm Of Chaos,' a Games Workshop book."

Do any of the lyrics stem from a personal philosophy of the band members?

"No, they don't have anything to do with our personal lives."

What sort of plan do you use to write songs?

"Usually we use no plan for writing songs. We try to make them basic structures, but not too basic."

How long on average does this take?

"Usually it takes about two or three practices, and if we don't like the outcome of it we switch it around."

In what sort of frame of mind do you have to be in to come up with good song ideas?

"No frame of mind really, just in the mood to write and format."

Do you have a final comment that you'd like to make that hasn't been covered about Carrion Lord?

"Well, we might be doing a split 7" on With Your Teeth Records, and maybe an album on the same label. We're always looking for shows to play and bands to trade demos with. Thanks for the interview, Richard, you rule."

David Stanton 8930 Madison St Jessup MD 20794 USA

The name Mark Murray may ring a bell with those who have read his 'zine, or heard his compilation tape. More recently, he has launched his own label and released a handful of 7"'s. Here Mark told me what was up with him lately.

Are any copies of Brainwash 'zine #1 still available?

"No, they are all sold out (thank God!)."

Did you discontinue your 'zine simply to concentrate on your label?

"It got to be a major pain in the ass and I wasn't having any fun. Plus, I wanted to devote all my time to my label. That's why I stopped it."

Did you ever pursue your gore/horror/sleaze movie magazine?

"No. Lack of time was the death of that. Too bad, because I really wanted to do that. I totally love movies. Lack of time was also the death of my book, 'Diabolical Mortification: a Study of the Bizarre, Inhuman, and Morbid Throughout the Ages'. Kinda sucks, but you've gotta make priorities and my label comes first."

Are any copies of A Date With Death, Vol. 1 still available? Are you still putting these comps out?

"No. (That's the third question I answered with 'no'.) Anyway, I stopped doing all tapes, too. They are all no longer available."

Now onto your label. What made you decide to start Rotten Records in the first place?

"I'd always wanted to start a label, so one day I just said, 'Shit, I'm going to do this,' and I did."

How difficult an undertaking was it to get it off the ground?

"The easiest part about doing a label is the first release, I think at least, because that's all you have to pay for. Keeping the label off the ground is the hard part. You get tons of expenses, et cetera. And that takes a BIG chunk out of your wallet."

What bands are on your label and what do you have out by them?

"My first two releases were 7"'s by Apparition and Incantation. Those are sold out. Phlegm 7" is out. Meat Shits should be out by now. The Meat Shits/Anal Cunt split 7", Agathocles 7", Impetigo 7", and other shit. I'm only releasing death/grind stuff."

What must a band have to be on your label? What type of music specifically are you looking for?

"Well, so far all the bands I've already known, and are friends of mine. But you must be brutal, I must like you. Shit, I'm basically putting out records for my friends, and their bands happen to rule."

How can one get more information about your label, such as a catalog?

"Send me a stamp! If you want to hear a sample of my records, call my Hotline. It's a normal call, so a $10 charge or something won't show up on your bill. (916) 783-ROTN."

A political question: Do you think that Mikhail Gorbachev has lost a lot of power as a political force in his country and/or the world, in light of recent events?

"I don't really know much about the situation, but I think he has lost some of his power. But I also think he is a hero to his people."

Do you think the underground extreme metal scene in general is as vibrant as it was around five years ago?

"Well, it's a lot bigger, but it's turning into a stupid trend. It makes me sick sometimes. Let's try to keep Napalm Death off the cover of Spin! Thanks a lot, Richard. Stay rotten!"

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SILENCE

Silence invited me out to its temporary practice space once so I could do an interview. The band was working on one of two new songs when I got there, called 'Thanatos', which sounded quite good in its early stage. Anyway, Silence has released a new CD and cassette called Vision, reviewed in the Demo section, and calls itself intense thrash metal, which is an accurate description.

Question number one: how has the current recession affected the band as a whole?

Jason (bass): "It hasn't, hah. The only thing that's happened is that, um, our booking agent kind of has been out of town. And then also we haven't had any rehearsal space. So we haven't had a lot of time to practice or whatever. So we're kind of in a lull right now. We did have a lot of shows ..."

Sonny (rhythm guitar): "A big time lull."

Benjy (vocals): "We're sittin' on our assholes!"

Louie (lead guitar): "The scene is dead, that's why."

Have you been looking at any labels with the new CD?

Benjy: "Not right now. Uh, maybe do some shoppin' in a couple months or so. Right now there's a lot of things that we need to work on, such as getting a definite rehearsal space, and too many things that we need to do locally before we start branching out other places."

Louie: "We need to write songs ..."

Sonny: "Exactly. As soon as we get a like definite rehearsal space -- John [drums] was sayin' this morning, he was like, 'Man, I wish we could play some more!' -- y'know, then we can start workin' on new stuff. So that's after we get some new stuff recorded, then we'll start shoppin' it, hopefully."

Do you guys think playing live or recording is more of a priority for getting the name spread around?

Louie: "Playing is definitely the way to do it. It's too bad there's no where to play around here, isn't it?"

Benjy: "We're playing this one damn place, ha ha."

Sonny: "But, I mean, if you record, then you can, y'know, get it all out, like send it to friends in different states an' stuff, different countries."

Jason: "You need to get your name out before, y'know, an' then once people are exposed to your material, then you bring in, y'know, recordin' an' stuff like that."

Are you doing any advertising by mail, sending out flyers?

Benjy: "Uh, we've been talkin' about like a mailing list type of thing for years. Through Matt [Shea, the manager] with his computer, we had it all set up an' stuff like that, but now his computer's fucked up. For advertising an' stuff, we're not really doin' much right now."

Do you think the thrash genre is currently fresh or healthy?

Jason: "I think it's definitely changing. A lot of influence is going into like more death metal. Everything is gettin' a little more brutal edged, so I think the mainstream thrash has kind of like gone down hill. I dunno, I'd say thrash isn't very healthy. Definitely not."

Benjy: "It's kinda dwindling."

John: "All the bands like Testament an' Slayer, y'know, who seem to be lightening up or whatever with their music, they're like just helpin' us out, because I think they're gonna get us more people. Like they're also startin' to playin' arenas an' stuff, that's pretty cool. No thrash bands were playin' arenas, y'know, four years ago, except Metallica."

Louie: "The thing is that they don't have the same talent that they used to, though, so they're not thrash anymore, and ..."

John: "I know, they're going a little bit more commercial, which is just helping us, because more people are comin' into the scene."

Louie: "But if they go too far, it's not gonna help us, it's gonna hurt us."

John: "Why?"

Louie: "Because we still have that thrash sound, an' they're gonna be more like, whatever you wanna call it, heavy metal, or hard rock, as I call the new Metallica, and ..."

Ha ha ha ha.

Louie: "I'm serious. So them people who listen to Led Zeppelin stuff are gonna listen to Metallica, but they're not gonna listen to us. Most people listen to hard rock and hard rock only. They won't listen to thrash."

Sonny: "We're kinda stuck like in this limbo, because you got the people who don't listen to anything heavier than Poison, then you got the people who don't listen to anything lighter than Carcass."

Ha ha ha.

Sonny: "Y'know, so we're kinda in the middle goin', 'Who's gonna listen to us?' That's exactly right, too."

Louie: "And then another thing that really hurts thrash is like, all this alternative music now is gaining a lot of fans, like Primus an' stuff."

John: "I think that's good."

Louie: "Well, it's good, yeah, but like, people are saying to themselves now, 'Should I listen to Primus or just a regular thrash band? I'd much rather listen to Primus, 'cause it's got a little bit of this, a little bit of that, an' it's so weird, an' it's so trendy, an' bla bla bla.'"

Benjy: "The music these days is, like Jason was saying, it's evolving into like either heavier stuff or more diverse stuff, but real thrash, there's not that much around, it seems."

John: "You get categorized immediately when someone new hears your music."

Sonny: "'You sound like Metallica.' Fuck you!"

Jason: "I mean, when has like a real thrash band been signed? No one new has come out. Everybody's commercialized."

Benjy: "What can you really say is real thrash these days?"

Where do you guys see yourselves in one year from now, realistically?

Sonny: "On a four day tour."

Jason: "Musically, I'm not sure where we'd be. Uh, our music keeps on changing, we keep on going in different directions an' stuff like that, so I still don't know. I mean, we'll probably be still playing in the area, an' hopefully branching out, y'know, up an' down the east coast."

Benjy: "Still local, shopping our music, an' just playing the best shows that we can, y'know?"

Sonny: "It all depends on the progression of our, uh, songwriting."

Let's say next month some band was coming through. What would be a great band to open for?

Louie: "The Great Kat!"

John: "Forced Entry."

Jason: "Exhorder. That would be cool."

John: "Prob'ly Wrathchild again, 'cause they always bring in so many people."

Benjy: "One thing that's interesting, Brad might do some producing the next time we do some recording."

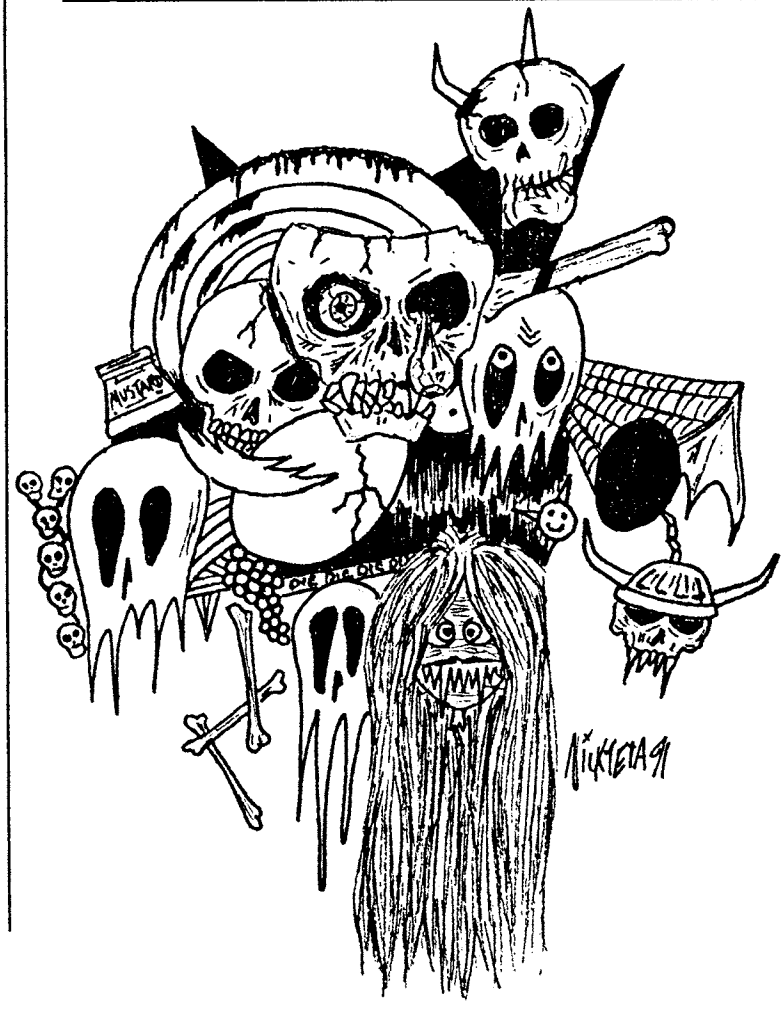
What would be a new lyrical concept that you haven't covered that you would want to write about?

Jason: "We still don't write any kind of social conscious issues. Forget that."

Sonny: "I've been gettin' kinda angry with like racism lately. I'm gonna write a song about drowning, too, about walking onto a lake, an' the ice being real thin, an' falling through, an' then drowning."

Well then, do you have a customary wrap-up comment? Because that's it.

Louie: "Just that, uh, I wish people in the area would start like comin' to more shows. An' I wish the local clubs, like the 9:30 Club, would start putting on some more local shows, except they're not going to. At least they let some local shows happen at the Bayou, unlike the 9:30 Club. It's just the clubs really gotta give us a chance. If they don't, nothin's ever gonna happen."



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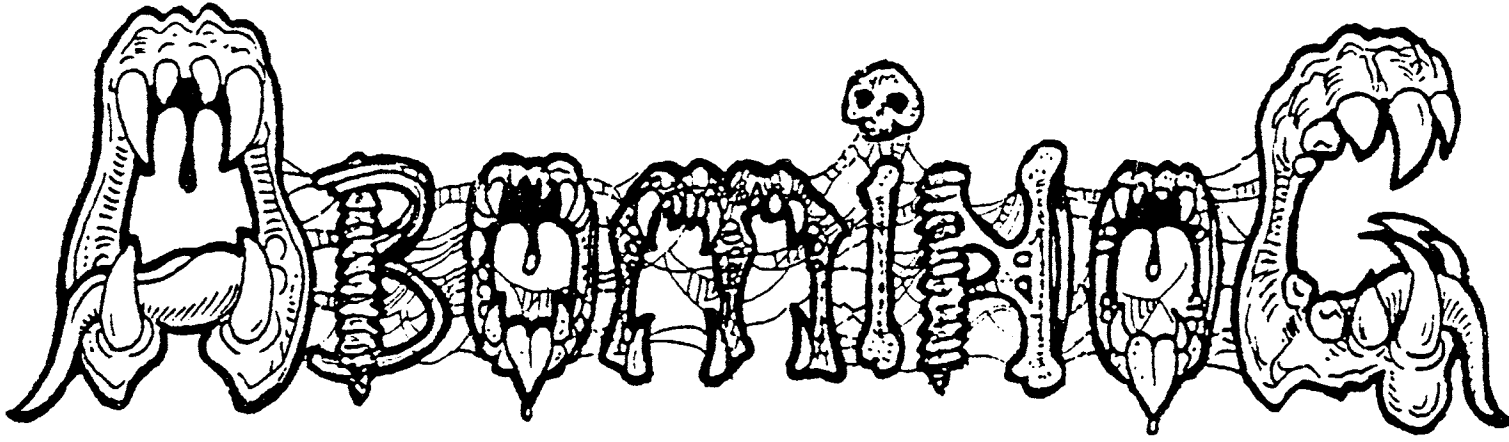

Abominog is, in its own words, the true meaning of death metal, and that is very true. The band's music is original, catchy, heavy, and gorey. In a live situation the group's performance is high-energy and intense.

After Abominog recorded its first demo, Resting In Your Grave, it changed drummers and released the Grotesque Humanity seven inch on With Your Teeth Records (reviewed last issue). Subsequently Abominog lost its drummer and has not yet found a permanent replacement. With King Fowley producing, the band completed Dark Museum, a full-length album, on the same label. Nick got a hold of Chris Yuastella, vocals, and Keith Lyons, guitar, for this interview.

What do you think of the Washington, D.C. area death metal scene?

Chris: "It's great, man. I love it. It's gettin' bigger every day, man. Gettin' more bands around here, it's cool."

Keith: "We need more places to play, but otherwise ..."

When's the new album gonna be out and what are some of the songs that'll be on it?

Chris: "Um, hopefully it'll be out here at least in [October], after we get the artwork. King played drums on it an' stuff. An' it's got nine songs, recorded on a twenty-track. It sounds real good. Um, five songs off the demo, an' um, 'Grotesque Humanity' off the seven inch, an' three new ones."

Are you guys planning on doing a small tour or anything?

Keith: "We'd love to, ha ha."

Chris: "Not sayin' if we're gonna do it or not, but I'd like to, man. It'd be cool, definitely like to do it. We wanna try an' set up a little tour somewhere around here, the east coast or somethin'."

How'd you like the seven inch when it came out?

Chris: "Uh, it's alright for the circumstances. When [King] came in there, we didn't practice for like two weeks. He came in there with a four track an' said, 'We're recordin' today.'"

Keith: "It was like the thirtieth takes or the fortieth takes. I was sick."

Chris: "Yeah, I know. It was horrible, man. It sold out [though]."

I wanted to ask you about the legalization of pot.

Chris: "Oh, man, you gotta do it."

Keith: "It'll happen within the next ten years."

Chris: "It has to happen, man. Gotta make it legal, man."

Do you have any last comments?

Chris: "Yeah, man, uh ... thanks for the interview, ha ha. Say something, Keith, man."

Keith: "Nah, I dunno."

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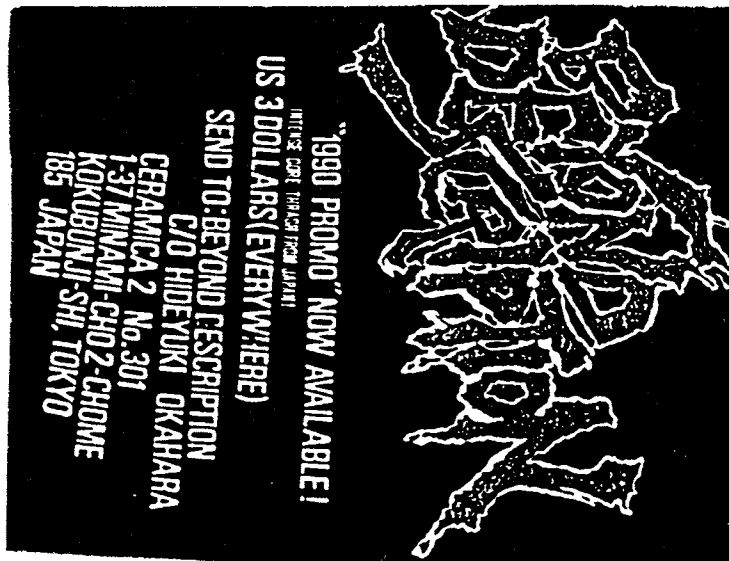

INTRUDER

Arthur Vinett, the lead guitarist for Intruder, was en route to a Slayer concert with the rest of the band when they stopped at a phone and he called me. Currently the band is on tour for the new album, Psycho Savant, but the first question I had for Arthur concerned Live To Die.

Do you play anything off the first album live anymore?

"Occasionally we do 'Cold Blooded Killer'. That song is kind of like our local hit for us. So I mean, they used to play it on the little college radio stations around just like constantly. That's the main one kids remember off Live To Die. I've been sick of it for about three years, ha ha. But [if] somebody wants to hear it and they paid and they're Intruder fans, like, y'know, we'll play it."

Has Rev. Don Willis or his ilk popped up again to give you trouble or are you pretty much accepted now?

"Uh, we're pretty much accepted now. People really don't mess with us, 'cause uh, essentially, y'know, they really haven't been going after anybody lately. None of the bands who really do thrash or anything [in our area] are satanic at all, or the real hardcore bands. Most everybody's real positive with their lyrics, so we don't really have that super-negative scene in Nashville at all. So there's like really no reason for even the churches to protest because, y'know, there's a lot worse stuff coming from just like the stuff you hear on MTV than from a thrash band in Nashville."

Do you have any plans to dust off an old Beatles song or something for the next album since you've done covers like that before?

"Ha ha, no, pretty much we just write material and it comes out as it comes out, just whatever hits us. And, y'know, usually it takes us prob'ly a couple of years to get all the stuff down that we like. Y'know, we start writing one album before we're done with the other one. An' uh, essentially it's like with every album, we've gone off in different directions, y'know. And uh, just as we wouldn't want to copy another band, we really don't feel it necessary to be stuck in our own rut and be copies of ourselves. So we just try to go out there and expand an' grow an' just explore new areas musically and lyrically and what not."

How difficult is it for you to express a message in your lyrics without being preachy? I know you want to get your point across without beating anyone over the head with it.

"Oh definitely. Well, basically — I gotta tie it in with something — I've written like a couple of songs, as far as like the lyrics, like 'Face Of Hate'. I dunno, you just express things as they are without being so judgmental. I would avoid condemnation; like in 'Face Of Hate', it traces it to a tradition. It's not like some kid woke up and said, 'I hate niggers. I don't know why, but I hate niggers, and I hate Jews, and I hate Catholics, and I hate fucking everybody.' It's because he was taught to be like that. And um, it's just like prejudice is basically out of fear and ignorance. So kids, until they reach the age of reason more or less, they really don't have a whole lot of control over their beliefs. You tend to believe what you're taught. And so you can get the message that prejudice is a bad thing while pointing out where it comes from instead of saying, 'You suck because you're prejudiced.' You know what I'm sayin'? Open people's eyes to stuff and try to be positive about it, instead of being preachy, hah."

Do you try to express an opinion in the lyrics or be objective?

"It depends on the subject matter. It's hard to be objective with anything. The way I think about stuff is um, I try to get as many facts as possible before making a decision on stuff. Even play the Devil's advocate, you know? If I was arguing with somebody, if I was trying to get a point by, you just have to take into consideration both sides. Just because, if you don't take into consideration how other people think, uh, then it's not going to make much of an impact on 'em. The language and tools you're gonna use to try to get that across to somebody are just not gonna work."

Do you think your lyrics nowadays are more vague than on older albums?

"Yeah, they're not as traceable to specific events, in that sense. Uh, you know, the lyrics on the other albums were definitely not leaving very much up to the imagination. With this stuff, it's just a different way of doin' it. It's prob'ly been about two-and-a-half years difference time-wise in the writing."

Have you read any good books lately?

"I'm not the novel reader, hah. I would much rather look through an encyclopedia than a novel, or magazines, stuff like that. I just like to read stuff for data, then I form my own opinion. As far as TV, books, and movies, I'm not a real big consumer of it. The fantasies I come up with are pretty much as far out there as anything I can see."

Do you still run into a credibility problem since you come from Nashville and not New York or San Francisco?

"Yeah, it's to a lesser degree. Uh, it used to be so centralized, the scenes, but now, as you see, they're comin' out everywhere. People have this real odd idea of Nashville being so different from every other city. It just happens to be that country music is the main thing here .... Just one more question? They're yellin' at me, we're on the road, ha ha."

Oh, everybody wants to get going? Okay, how did you do at the 1990 Nashville music awards? I know you cleaned up the year before.

"Okay, I won guitar player of the year, an' um, we won song of the year for 'Escape From Pain', and we won metal band of the year. We did pretty good, we're happy with it. Okay, it was good talkin' to you, man."

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MALEVOLENT CREATION

I hooked up with Phil Fasciana and Jason Blachowicz, guitar and bass respectively, in Washington, D.C., while their band, Malevolent Creation, was touring with Demolition Hammer and Devastation in support of the RC debut, The Ten Commandments. In the last issue of Disposable I gave this band a lukewarm review, but I appreciate it more now that I've seen its live performance. As I was talking to Phil before the interview, he pointed out that there'd been a line-up change that I wasn't aware of, so we started off with this.

Phil: "July 17th, we played in our hometown, Fort Lauderdale, Florida. We kicked out our other guitar player, Jeff [Guszkiewicz], that's on the album, due to the reason that he is a fucking poser, an asshole, just a pain in the ass, man. We were sick of his naggin' an' cryin', can't fuckin' tune his guitar fuckin' right. The kid's just a poser, basically."

So why was he in the band in the first place then?

Phil: "We didn't know it was going to be like that until we got on tour, man. And like a month into the tour, it was too hectic. Couldn't take his posin'. John Rubin from Monstrosity, he used to be in our band before, he's fillin' in. His band just finished doin' their album, an' they're like waitin' for, y'know, it to come out an' find out whatever the fuck they're gonna do. An' then he's goin' to Europe with us, an' Japan, an' finishin' this tour with us, so we can fuckin' be a normal band."

Since so many bands have recorded at Morrisound Studios with Scott Burns, why did you do that also?

Phil: "Well, we were one of the first bands that recorded with him, 'cause we did our demo with him too, man. You know, he had only done like Death, Sepultura, Obituary, and Atheist, and like maybe another few bands, you know, but that was it. It only made sense to do our album with him, since he was our friend, man, an' he does a good job. We're not doin' our second album at Morrisound. It's not because of Scott Burns or nothin', it's just because it's too cliche, man. Too many bands sound the same, shit like that. The way it looks like now, you might think it sounds kinda lame or somethin', but Michael Wagner, he mixed Master Of Puppets an' Megadeth an' Skid Row, shit like that. He lives in Fort Lauderdale, an' uh, he gonna prob'ly be doin' our second album."

How much of a thrash sound is in your music? Would you say there's any element of that?

Phil: "Oh yeah, for sure. I don't say that we're death metal."

What would you say you are?

Jason: "Fast, brutal music. Music for mongoloids."

Phil: "A cross between thrash and death metal. 'Cause if we were just death metal, then we'd sound like everybody else going, 'Rrh brhh rrh bhrhh rrr!' you know? Even though I like that shit, y'know, everybody does it. Everybody tunes their guitar down to C, an' everybody's fuckin' gruntin', [and trying to] see who can do the lowest vocals, man. We tune down, you know, but we tune to D. But I mean, we're gonna stay the way we are. I mean, our music's still gonna be fast and super-heavy, but our singer isn't gonna, y'know, start garglin', man."

Jason: "He has a range in his voice. His voice is low enough."

When you play in Buffalo, do any fans that remember you come out of the woodwork?

Phil: "Oh yeah. We just played Buffalo and it was like one of the sickest shows on the tour, man. It was like six hundred people there, man, it was fuckin' nuts. Sold fuckin' massive merchandise. I don't even consider us a Florida band. The only reason, you know, we moved down there like five years ago, was because there was nothin' to do in Buffalo. We lost our drummer. I had some friends that lived down in Florida and they said, 'Why don't you come down here an' check it out?' There was no bands, the only band that was down there was like Death an' Nasty Savage, you know?"

If there's one popular misconception about the band, what is it, and what do you say to correct it?

Phil: "That we are not a Florida death metal band. We're from Buffalo, the majority of the band's from Buffalo, an' that's where we grew up, an' that's where our influences are. Fuckin' mostly like hardcore an' Slayer an' Venom an' Mercyful Fate an' shit like that. No, we didn't fuckin' grow up here listenin' to Death an' Morbid Angel an' goin, 'Oh, we wanna be like them!' Y'know, we've been around just as long as fuckin' Atheist or Obituary. I mean, Morbid Angel, y'know, they're older an' stuff, they've been around a lot longer, an' so has Death. But as far as [the others] or Nocturnus, I mean, Malevolent Creation's been around since '87."

Who makes all the creative decisions for the band? Is it a democracy?

Phil: "I mean, I do all the business talk an' shit, man, all the bullshit, but I don't just say, 'Well

fuckin' this is the way it is,' you know? I mean, if I had told those guys, 'Man, I want [Jeff] out,' and they wanted him in, I prob'ly woulda just said, 'Keep him then, I'm outta here,' ha ha."

Is there going to be more of a band effort in the writing on the next album?

Phil: "Yeah. Well, see, the only reason why there wasn't a lot of a band effort is there was so many band members goin' in an' out, man. It was fuckin' impossible to keep a full band goin'."

How do you think the bands in Florida get along as opposed to Buffalo? Is there a lot of competition?

Phil: "Between other bands. We don't have no shit with nobody. The only person that maybe we have a little fuckin' beef with is like Chuck. He slagged us for somethin' a few times, but, y'know, we don't give a shit. But hey, if he ever fuckin', y'know, is man enough to say somethin' to one of our faces, which I doubt'll ever happen, he'll definitely die."

What do you think is the ultimate band to tour with?

Phil: "Slayer, ha ha, a Slayer tour would fuckin' rule."

Jason: "Slayer. I wish we were on their fuckin' 'Clash Of The Titans' tour, man."

What was the event that made you want to start a band up?

Phil: "Kiss. Yeah, that's how I met [Jason], was like fuckin' little league baseball an' shit like that. We were total Kiss freaks an' shit like that, and all my friends that I grew up with were all total Kiss freaks. An' that's why we all went, 'Oh, I wanna play guitar, I wanna play drums, I wanna play bass.'"

Do you have any wrap-up comment to say to the people when the interview comes out?

Phil: "Uh, buy our album, send pot to us on our P.O. Box number. We're always up for fuckin' donations. An' uh, look for our second album, it'll be out in March, which will be definitely be better, faster, heavier. Not necessarily fuckin' grind, but it'll definitely be Malevolent Creation."

Malevolent Creation *live in Washington, DC*

CANNIBAL CORPSE

Cannibal Corpse, out of New York, has just released its second album, Butchered At Birth, the follow-up to Eaten Back To Life (which the band came out with after signing with Death Records on the strength of its demo). Vocalist Chris Barnes called in order to do an interview and to push the new effort, which he calls the first of its kind, an all-concept death metal album.

The lyrical concept of the album in general is about butchery in different forms, but what specifically and in more detail is it about?

"Well, basically what it's tryin' to say is that, uh, mass murder and serial killing has been goin' on for centuries. It's nothin' new, y'know, um, it's been goin' on forever. So I like just kinda wanted to put across that point, an' just tell in my own way how sick it is."

Concerning Vincent Locke doing art for your album covers and shirts, will you continue to work with him in the future?

"Um, yeah, definitely he'll be doing the next [cover]. And shirts, uh, his art will be featured on the shirts, too. I mean, the new shirts that we got has got the artwork on the back and stuff."

So is that a sort of trademark for Cannibal Corpse, the artwork?

"Um, yeah, I guess. I mean, he's just a great artist, you know? That's the only thing I'm thinkin' of. Just by talkin' with him, he knows the whole feeling of the band."

Do you see yourself sticking with Death Records for the whole seven album, seven year contract?

"Um, yeah, I mean, whatever happens, happens. But right now, um, we'll be doin' another record for them, and we'll take it from there."

Will you sometime in the future make a music video?

"I hope so, man. I'd like to do either like a home video or like a half-hour one, or somethin' like that, or some shit. Yeah, man, I'd like to do one. It just costs a lot of money to do a video, man, it's expensive. [Doing one] hasn't come up yet, but I've asked [the label] about it."

I guess you'd want to put a lot of imagery into it that would preclude it ever getting played on MTV anyway.

"Yeah, pretty much. Y'know, we'll just wait for the time when MTV opens up their fuckin' audience."

I heard that the new album cover got banned. Is that true?

"Well, yeah, a lot of record chains in the U.S. aren't gonna carry it because it's too grotesque for 'em or somethin', um, which I can't understand. I dunno, it'll be available pretty soon with a different cover for the record chains to carry, and there'll be somethin' on it to have the kids send for the artwork and lyrics separately."

How did that make you feel when they told you all this was happening?

"Uh, it was pretty surprising, you know? Because, I mean, it seems like if there's a half naked woman on the cover or somethin', or in a video, it's just like brushed off. It's brushed aside, it's like nothing big. But if there's a fuckin' cartoonish picture of babies hanging from meathooks, all of a sudden, it's horrible. It makes you think, and they can't handle that. It's pretty stupid, man. There's no reason for it as far as I'm concerned."

Would you say that the song 'Vomit The Soul' is satanic?

"Uh, no, I don't think it's satanic. I wrote the one part for Glen. It's just tellin' that people like to fear death or somethin', y'know, an' they're always tryin' to avoid it, y'know, and all religions are just full of shit, y'know? It's like [religion] is an unnecessary thing, y'know? I don't think it's satanic, y'know, because I think Satanism is unnecessary, too, y'know?"

Is that why you've shied away from Satanism in the lyrics?

"I just don't think Satanism is Satanism. I mean, it's like there are evil things in the world that go on, an' I'll say something about that. But to say I believe in satanic stuff is wrong, because I think any religion is false."

Do you believe the current rating system for movies is fair?

"Uh, yeah. It's just that I'd like to see more films out there that are under that new rating, that NC-17 or whatever. I'd like to see more horror films come out uncut like that, now that there's a rating like that, rather than puttin' out cut R versions or somethin'. I still haven't seen too many NC-17 films."

Did you ever think about tuning down lower than D sharp to get that whole death metal grunge more?

"No, because the guys write more heavy parts as it is, y'know? And a lot of the bands that tune way low like that, it seems like, y'know, if you tuned those parts up to E flat, man, those parts would sound so wimpy. So, I mean, it's more than just tuning to make a heavy band or heavy music, y'know? We try to make the regular parts sound heavy as they are."

Do you think there's too many attitudes or too much politics in the scene, or is it okay?

"Oh, it's okay, man, definitely. I mean, a lot of bands that I know, we all hang out with, we're good friends with, and whenever we get together, we always have a blast. So, y'know, I don't really think there's any competition or any politics like that at all. We have a good time together, man. We're all out there supportin' the scene ourselves, y'know, tryin' to make everything better for each other."

Do you have the customary comment to say to the fans, besides "kill and eat rotten birth"?

"Ha ha ha! Um, try to go out and buy the record. See if you can find it with the original art. Support that type of thing, and, um, if anybody gives you trouble, shove it down their throat and rip out their guts."

Cannibal Corpse *live in Maryland, 1992*

SICK OF IT ALL

BLOOD, SWEAT, AND NO TEARS

Sick Of It All, up and coming hardcore from New York on Relativity Records, went on tour with Napalm Death, Sacred Reich, and Sepultura in the United States. This was a bit of an odd combination, you might think, but we'll get to that later. Lou and Pete from Sick Of It All and I sat down on the tour bus that it shared with Napalm Death, and we began with the We Stand Alone 7", when I asked how it was selling.

"As far as I know, it's doin' pretty well," Lou said, who is the vocalist. "I think it supposedly sold twenty-five thousand so far," Pete, the guitarist, added.

Lou: "That was just like without any tour behind it or anything."

Do you like how it turned out?

Lou: "Yeah. It's just, at the time, it was to show to everybody that we were still around, an' to show that, uh, the two new members, which now one of them has left, an' we got our old bass player, Rich, back ..."

When did that happen?

Lou: "Um, we did a two week tour with Agnostic Front up in the north east and up to Canada, an' uh, that bass player, Eddie, he didn't like the way things were, I guess, an' uh, he wanted to make more money at it. So what he did was uh, he got offered a job playing in the back-up band for the Cycle Sluts From Hell. Now he gets paid three hundred bucks a week to sit around an' play behind four bad singers. No musical integrity, but I guess he's livin' well."

Are you getting sick of not having a stable line-up? Like every six months or whatever somebody leaves?

Pete: "It's pretty stable now. It looks like it's gonna stay for a while."

Lou: "It kinda gets annoying as in like, uh, we coulda had a second album out already if Armand an' Rich had stayed when they said they would. And we prob'ly wouldn't be in this position now."

Did you have anything set up for a second album, or is that completely out the window now?

Lou: "Right now we have eight complete songs an' we're still writing more now. An' uh, when we get back from this tour, in October we'll record."

Do you have any plans for a new video?

Pete: "Yeah. When the new album comes out, we're supposed to do a couple of 'em. We haven't chosen anything yet."

How are you gonna get more creative control than you did last time?

Lou: "We had pretty much creative control. It's just the argument about they wanted to get our record in certain chains. That's why they wouldn't print the, uh, lyrics. They would've printed the lyrics, but with all the curses bleeped out it was ridiculous. 'Cause the song 'Bullshit Justice', y'know, the title is 'Bullshit Justice'; it's not gonna be 'blankblank Justice' on the record. So we just decided to leave the lyrics out and have people send away for it. You get it in the mail, you know, uncensored."

Are you gonna get more say as far as the videos go?

Lou: "Definitely. I think we're gonna get more creative control, 'cause now there's been some changes at the label."

Pete: "And we know more. 'Cause we never shot a video before in our lives. We never knew what we were doin', we just like let them do it, y'know?"

Lou: "We let the, uh, people at the label know where we stand right now, an' they understand that."

So since In-Effect got dissolved, are they treating you better or the same or what?

Lou: "Well, right now, it's the same, because it just happened a little while ago and we're on this tour, so nothin's really changed. When we get off this tour, if things don't change, y'know, we'll see what happens."

Do you resent being stuck on this tour, sort of being the odd band out?

Pete: "We resent everything always, ha ha!"

It's what Sick Of It All is all about, right?

Lou: "Ha ha! I mean, personality wise, we get along with all the bands an' they all get along with us an' we all like each other's music an' all that. But it's just ..."

Pete: "There's too much politics involved with everything. There's too many managers, road managers, stage managers, promoters, promoter managers, assholes, this, that ..."

Lou: "Tour promoters, local promoters ..."

Pete: "Everyone can talk you into anything they want because they're such, y'know ..."

Talkers.

Lou: "Yeah, an' the thing that we don't like is, we thought the package tour was geared so that everybody could see four good bands for a cheap price. And, y'know, some nights we've been playing, it's been like twenty dollars a ticket. Now some people say, 'Yeah, but that's, y'know, five dollars a band.' You're goin', 'Yeah, but you think those, uh, people goin' to see Sepultura're really comin' to see us too?' Or like, I know our fans, ninety percent of 'em aren't gonna like any of the other stuff that's here."

Pete: "An' like, so they will come and pay twenty bucks to see us. We don't like doin' that, y'know, to our fans."

Lou: "We've even said that, uh, we just hope we don't lose our old fans by being on this tour, 'cause I really don't see us picking up any new ones. I mean, 'cause we're not heavy enough for a lot of these people, you know?"

Do you have anything to say that we haven't covered?

Lou: "I just, like, thank everybody who supported us. An' it's like we were sayin' about this tour. I think it's a good idea, but I dunno if, y'know, people are ready for tours like this."

Pete: "It should be cheaper. Prices of everything should be. T-shirts, door prices, it should all be cheaper."

Lou: "That's the real gripe we have about this tour, is the selling of the t-shirts for outrageous amounts of money. I mean, maybe, um, metal crowds expect it, but our crowd certainly doesn't expect to pay twenty bucks."

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SEPULTURA

Sepultura, the Brazilian band that has gained more and more popularity over the years, landed the headlining slot on the "New Titans On The Block" tour that traveled through the United States. When the monster came to Maryland, friend Mark Stauffer and I hopped on the band's tour bus and talked to an enthusiastic Paulo, Jr., bassist for Sepultura. The new album, Arise, was the first subject of discussion.

So, do you like how the album turned out?

"Yeah, sure. We got a lot more time to work on that album. Got a good sound, good mixing, good everything. Good cover, good pictures and it came the same."

Which album do you like the most overall because of the songs?

"Um, I like all the albums, but each album has a different type, you know? But, uh, I mean, like all the albums, Arise is the best because got the best production. If the other ones got the same production, you know, it's gonna be different. Imagine like Morbid Visions, Beastial Devastation, with the same sound Arise. It's gonna be I think better, you know?"

Mark asked: **Do you have any more plans to re-record some of your old stuff?**

"No. I think no, because that album's like, it's good for that time. We don't have to change anything. Maybe one song, like we did with 'Troops Of Doom'. It's better, it's more clean, you know?"

Is there one main thing you like better about Brazil than the United States?

"I like Brazil. The laws here works a lot more than Brazil. Like, nobody respect each other down there. Here happen too, but here, if you got some problem with drive drunk or whatever, here works. You go to the jail. Down there, not for all the cops, but most of the cops, you just give some money, you just go away. Not any problem."

So you think the government in Brazil is more corrupt?

"Oh yeah, ha ha. I think here works too, but I dunno. But down there it's worse, I think. 'Cause here maybe they can stole some money, but they work and the laws here work. Down there it's not like that. Nobody respect you. If you need a job, you kind of like better than the other guy, but he's got like high friends, you know, political friends, whatever, they put the other guy. The other guy can know anything about the shit, but they put, because he's got a friend, you know?"

Since you got so big now and sold so many albums, are there a lot of bands in Brazil that are trying to sound just like you so they can get big too?

"I dunno, maybe. I know there's a lot of bands, but I don't know too many, I just know some bands. But I think if you stop to hear all the bands, you're gonna find something good. And I think we just opened the door for them. You can find like original stuff down there."

On the last tour, overall, do you think there's been a lot of violence at your shows?

"Yeah, sometimes we have some problem with the security and the kids."

Is there some place you've toured where it's been more violent than others?

"Yeah. Like the communist country we been in this year in Europe, like Poland, Czechoslavakia. We play for a lot of people there, but, you know, they don't have too many concerts, and I think when they have one, they get crazy. And the fucking cops over there, it's fucking wild. Worse than Brazil. But anyway it was real good, an' I want to come back there."

Do you have a wrap-up comment to say to everyone that'll read this?

"No, just keep the music alive."

Sepultura *in Washington DC*

IMMORTAL

The Swedish five half-step down-tuning band, Unleashed, descended upon the Bayou in Washington, D.C. Nick made his way backstage and hooked up with Johnny Hellund, bass guitar and vocals, after he came off stage. The guitar section of Entombed was also in the room, warming up to play its set by strumming unamplified instruments.

All right, we'll basically need a brief history of the band, when you guys formed and all that.

"Uh, well, taking you back to the early days, first off, I got kicked out of Nihilist, of course. And uh, three months after I formed Unleashed, like I think in, uh, November or December '89. An' um, we did two demos that we sent to a couple record companies. An' um, the best deal we got was definitely for Century Media, an' that's the one we got now. An' uh, we released the first album May this year, an' I think it was out in the States here July. That's to make it short, hah."

What are your songs about?

"Ah, well, uh, quite a lot of different things, really. Um, well, for example, we got three songs that is about Anti-Christism, sort of. We got songs about the Norsemen. We got songs about the mountains, which is a slow one, about if they had eyes. And we got songs about aggressions an' things like that, hate towards things that you feel hate towards, you know. Our lyrics deal with, uh, quite a lot of specific things. There's not just one thing all over, you know."

How did you hook up with the American tour with Entombed and Morbid Angel?

"Well, first off, we did the European tour with, uh, Morbid Angel and Sadus, and uh, well, the guys from Morbid Angel wanted us to tour in the States with them, and that was the whole thing. They just brutally asked for it, and uh, of course I said yes, you know? Heh, and our record company was definitely into it, so here we are, heh."

What do you think of the American audiences?

"Great! Especially tonight, believe me. This was the best so far. Tampa was cool as well. An' uh, yeah, all the shows were great, you know? But uh, so far, this place was definitely the best, absolutely."

What are your influences like?

"Well, everything we listen to, I mean, both lyrically and musically. Musically, I would say, uh, if it comes to only death metal bands, quite a lot, you know: Slayer, Morbid Angel, Bolt Thrower, Paradise Lost, uh, Immolation. Uh, yeah, of course, you know, Nihilist [and] Entombed, because that's what I came from, you know. And um, yeah, old Death, as well. Yeah, a lot of bands."

How is the Swedish death metal scene? Are there any up and coming bands?

"Well, yeah, there is one million bands to be exact, you know? But there's no shows, there's no clubs like this, you know. If we had a club like this, I would be happy, and uh, you know, the audience in Sweden would be happy as well. 'Cause there is no shows whatsoever, you know. You can watch Slayer when they get to Stockholm every other year, you know.

"But you know, there's a hell of [a lot of] underground bands. I mean, all my friends play in a death metal band. But there's hardly no shows at all to watch, if you haven't got a good record contract, you know, an' uh, someone to push for you, you know, someone to get you on a tour. But that is a problem. It's not like here."

Well, basically it's over, but is there any final word you'd like to add?

"I want to thank you for the interview. Thank you for having a good time, 'cause I did tonight."

I had a chance to interview the gods of Napalm Death on the "New Titans On The Block" tour recently, so Barney, Jesse (who mostly kept to himself), Shane and I sat in the front area of the band's tour bus. Actually, I had just walked from the back area where I had talked to Sick Of It All just a few moments earlier. Anyway, the three-fifths of Napalm were passing around a pre-release copy of Death By Manipulation (described later on), which, strangely, they got from Sepultura.

"Yeah, we recorded it, um ... I can't remember when we recorded it -- in March, I think," Barney began. "And uh, we basically did it because we had a few songs knocking around, and we thought, y'know, rather'n wait 'til the LP, which is gonna be quite a long time, we'd knock some songs out 'n' just do 'em, sort of thing. So we went into the studio in Birmingham, where we live, an' just recorded it an' mixed it in three days, everything."

So these songs were written after Harmony Corruption?

"Yeah, those are after," Barney answered.

How are those songs different from the last album?

Barney replied, "Um, the actual songs are not that much different. It's just the production that really differs. An' it's like really raw edge sort of stuff, which we were looking for in the first place. When we'd gone to do Harmony, if we did what we did on the EP, then it would've been a lot more satisfying, personally, y'know what I mean."

Does that mean you don't like what Scott Burns did with the album?

"It's not I don't like it," Barney explained, "it's just I don't think it fits what we're trying to achieve, y'know what I mean? The sound that we're trying to achieve an' that we've always tried to achieve, y'know? I think personally Napalm Death doesn't need anybody. Obviously we need an engineer to create what sort of sound you want, because we don't know how to use the equipment. But, uh, as far as producin' it, then, you know, we do it ourselves. We don't need nobody."

I heard about what happened with Mick, but not his replacement. Could you tell me about that, like where'd you find him?

"Yeah, well, it's just an old long time friend of Jesse's," Barney revealed, "a kid that used to hang out an' stuff. Y'know, Jesse's played Napalm songs with him a few times."

What's his name?

"His name's Danny Arera, that's his name," Shane said. "It's like, he's never been in any bands before. Napalm's his first band ever."

So you just called him up and he came out?

Shane answered, "It's like, it's weird. It's the same when Barney joined. We'd known Barney for a while. Jesse had known this guy for a while; he knew that he's a good drummer. An' then Mick left. How people come into Napalm, it's all through a friend, sort of basis. There's no great auditioning or anything stupid like that. It's like, you just come in through friends. You're usually selected straight away."

So he's permanent now?

"I think he is," Shane said. "He can do what we need to do. He's far more into like our way of thinking, whereas towards the end, Mick just didn't want to play fast anymore. He just got tired of doin' it, which is fair enough, you know."

Then does that mean you're going to get faster on the next album?

"Oh yeah," Shane affirmed. "We're going for a serious blast on the next album."

Barney added, "We were really lucky the way things worked out, y'know what I mean? Because I know for a fact it would've been really hard to find a drummer that was like, y'know, up to the sort of

stuff that we play, y'know what I mean? An' actually play the way we play it, y'know. I think we're really lucky and I'm grateful. I'm really thankful that the things, y'know, worked out an' shit, 'cause it did freak me out a bit at first. Not just because, y'know, Mick was like, y'know, there for a long time an' he'd done the stuff a long time, but because I didn't honestly think we were gonna get anybody else who could do what we wanted to do.

"Well, I knew we could find somebody who could do what we wanted to do, but I wasn't sure we could find anybody with like the dedication an' commitment to like be touring for this amount of time an' rehearsing like day in, day out sort of thing. So it all worked out."

Do you agree with how the United States and the United Kingdom are getting along with foreign policy, or do you not pay attention at all?

"No, I'm pretty much into the state of world affairs," Barney answered. "I like to keep an ear open an' stuff an' try an' understand what's going on, although I don't understand some of it. Uh, in which way, what foreign policy?"

Let's say economics and stuff like that.

"I dunno," admitted Barney, "that's part of the things I never really thought about, y'know what I mean? And uh, I don't fully understand now [what side] either nation stands on. I hear all this shit in the news, an' it's like each day there's some different opinion from somewhere else, an' like I can't always work out what's going on. So I can't really answer that one. If there's anything more specific I could prob'ly answer, but in general ..."

Yeah, it's a general question. That's fine.

Shane answered, "Y'know, I've sort of got my own personal politics, but when I listen to certain politicians talking, I get really confused by what they say, because they seem to contradict themselves every three or four minutes. An' lookin' at it, I'm like, they're sayin' things an' all of a sudden, what they've just said, it just seems to change. I never really understand what the bloke's goin' on. It just confuses me; I dunno, I get confused by it so much. I never understand what goes on."

"Obviously it's just that there's a lot of bullshit flyin' around an' stuff, y'know," added Barney.

Did you guys like how the 'Suffer The Children' video came out?

"I think it's a little too harsh on the eyes, the actual flickering," Shane said. "In a way that's quite good then, because you don't take it in straight away. But, uh, y'know, we're pretty happy with it. 'Cause we didn't have too much to do with it, it just turned out okay. Then next, you haven't seen the 'Mass Appeal Madness' one yet, obviously. I'm sure they'll prob'ly show it when Death By Manipulation comes out.

"We've got an album called Death By Manipulation, it's a compilation. It's the Mass Appeal Madness EP, Suffer The Children EP, an' the Mentally Murdered mini-album, all in one. There's quite an overkill in the next few months, is the compilation album, then there's Scum being re-released over here, and From Enslavement to Obliteration."

Getting back to the video, do you think MTV plays you enough?

"I don't really care about MTV, to be honest," Barney said flatly. "I don't really care for MTV or about MTV, 'cause a lot of it's pretty plastic, if you can see what I'm saying like."

"I mean, in Europe, MTV is so much different," continued Shane. "Bands you would never even dream of seeing over here, you see regular in Europe."

Did you do the video more for the European one?

"Kind of, yeah," said Shane, "but we didn't even think about America when we did it. In Europe, every band gets, y'know, decent airplay. Not just on MTV, but on all the other cable channels in Europe."

"What I think about MTV, I think it's pretty bullshit how it's like squandering to trend, sort of thing. Because if Napalm had've actually done a video like two, three years ago, there's no way in the world MTV would've ever touched it, y'know what I mean. But now it's trendy an' shit."

"I can't understand how the American MTV and the European differs," expressed Shane, "because there's bands that are, y'know, so unheard of, an' their video's are gettin' shown, an' over here little of that's happenin'. It's weird, I mean, I dunno."

Jesse said, "They got a video standard out here in America. It has to be some sort of quality, or else they won't play it. In Europe, they can play like a home grown kinda garage sort of thing. Where like down here, they don't let you do that."

"If notice is gettin' taken of you over here, then, y'know, your video gets [airplay]," commented Shane.

"Yeah, 'cause that's happened with Iron Maiden over here," Barney agreed, "because the 'Holy Smoke' video apparently didn't get played on American MTV because it was not rock 'n' roll enough for the fuckin', y'know, not stereo typed enough for the like mass market to sort of accept, y'know what I mean?"

They played 'Bring Your Daughter ... To The Slaughter' once.

"Yeah, 'cause that was a movie soundtrack," explained Barney, "so that's why they played that one. 'A Nightmare On Elm Street 6', I think it was."

"The European MTV's like much better," Shane went on. "I mean, not just that, there's a lot of other music channels as well in Europe, like three or four. We get constantly played on 'em all.

"In general, I mean, the TV and the radio stations in Europe are totally liberal. We've been on like national TV like five or six times. We were on like, y'know, a Christmas heavy metal special with, uh, Guns 'N Roses. An' people wrote in to Kerrang! and complained 'cause we got more time than Guns 'N Roses did. That was with the old line-up, an' people got really pissed off at that. Lots of glam fans got annoyed. Radio played us lots of times as well. We were on a children's TV show called 'What's That Noise?'. Talkin' about different rhythms an' stuff. We played an' then an orchestra played next. It was like weird. I mean, that would never happen over here, I don't think, ever, for us, anyway. Not that we really care, anyway. We used to just do it in England just for a laugh anyways, it was like funny."

How did it come about that Barney started to do Mick's vocals live?

"I mean, I didn't used to do it at first," Barney replied, "'cause, I thought, 'Well, you know, whatever.' So it just didn't ever enter my mind to do it. And uh, I was going on stage live, and it was like one vocal all the way through, y'know what I mean, and with just like different accents around there. An' I'm like, 'Well, this is gettin' a little tedious,' y'know what I mean, so I thought, 'Well, I'll go back to doin' it,' y'know what I mean. An' I have fun, I enjoy doin' it, so, y'know."

"When he started doin' it I sort of like couldn't get into it at first," said Shane, "but now I like just started accepting it again, 'cause it was such a long time without it, an' gettin' back into it was like strange."

So are you going to do that for the next album?

"Yeah," answered Barney, "I mean, I'll do it, but it won't be like an overkill, y'know what I mean. It'll be like bits and pieces here an' there, sort of thing. I gotta work on it, because it sounds killer live and that, an' on live tapes, but, y'know, when you're on a vocal track, it like picks out everything, y'know what I mean, every vocal an' that. An' I've gotta make sure I get it right."

Shane added, "Prob'ly use certain sounds an' stuff like that, put some effects on it to bring it out more."

"Yeah, I'll prob'ly use effects on that bit," Barney agreed, "y'know, nothing t'change the voice, but like reverb, so instead of sounding dry, it's like drawn out, because it sounds crap dry anyway. You can't have that kind of vocals dry."

Okay, that's all the questions I have. Do you have anything to say to the people when this comes out?

"Just, uh, thanks to everybody once again," said Barney, "as always. Thanks to everybody for supportin' us, fans of radio stations and people that come to the shows, an', y'know, actually take time to listen to what we have to say. And uh, y'know, that's it."

Napalm Death
Shane Embury (left) and Barney Greenway in Maryland, 1991
Background: Andreas Kisser (Sepultura)

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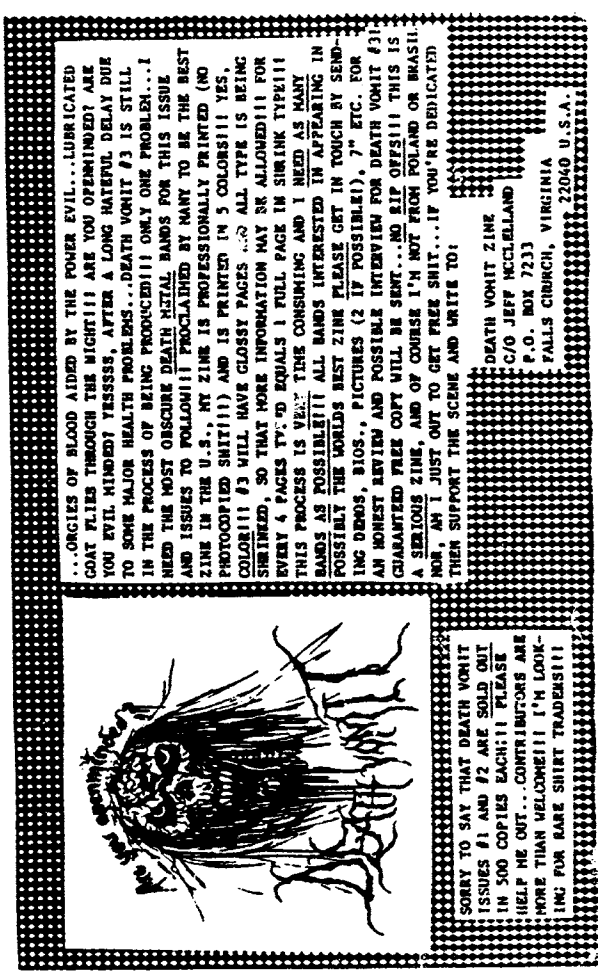
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not just boys fun, dammit.

Morbid Angel came 'round to the Bayou in Georgetown, Washington, D.C., to play in support of the new album, Blessed Are The Sick (reviewed last issue). Before soundcheck, David Vincent and I sat down backstage.

Starting off with the video you released, do you like how the 'Immortal Rites' clip turned out?

"Well, that really wasn't even supposed to be, uh, a video. Dig [at Earache Records] had, uh, some camera dudes come down and record, um, all the bands, us, Napalm, Carcass, and Bolt Thrower, when we did the tour a couple years ago [the European 'Grindcrusher']. And um, y'know, all the bands looked at what it was, and we didn't really like it. And uh, they ended up doing that, um, and they just put it out. So, I mean, it's not really even an official thing, other than our record company officially put it out there. I mean, we didn't really know anything about it."

On the next album, is there gonna be any more demo material?

"We're done with that. It's all new shit."

After looking at Blessed Are The Sick after it was all done, what improvements would you have liked to have made on it that you'll implement on the next album?

"Hmm ... that's a good question. Um, I don't know that there's really anything that, uh, we're unhappy with. Certainly, y'know, you grow a lot from album to album. I think, y'know, we showed a marked growth between Altars ... and Blessed Are The Sick. And I'm sure when it comes time to do the follow-up to Blessed Are The Sick, that we're gonna have some different ideas, some different things we wanna do. Um, but this soon after the project -- see, I'm real happy with it, and um, we're all real happy with it. So I can't really say anything bad about it."

Did you catch on the news that radical right-to-life group that blocks abortion clinics?

"Yeah, I sure did."

Do you have any comment or opinion about that?

"I sure do. Um, I just have to say that if any right-wing conservative mother-fuckers get in my way, I'm gonna walk through them."

Is that everything?

"Yeah."

There's a lot of death metal bands getting signed. Do you think it's at the right time, it's overdue, or should the labels look into the scene later after it progresses more?

"Well, um, making an honest comment, I think there's a lot of really good bands out there. Um, also honestly, I have heard a few records that have come out by bands who I think are probably a couple years away from being what I would consider ready to put out a record. Y'know, they need a couple more years to maybe grow or mature as songwriters, or get away from writing riffs or putting together songs that just sound like, say, their favorite band. As opposed to being something that's gonna make an artistic statement, or have a style, y'know, have a niche. I mean, I see a lot of bands that are kinda more copycat, not really doing anything new, just kinda sounding like, y'know, whoever. Um, and I mean, that's fine, they have a right to do that, but I don't think that I would sign those bands. I'm not gonna mention any names, but, y'know, on the same hand, I think there's a lot of really good bands, um, that are getting signed, so it's good.

"Um, the scene is gettin' real big. Um, a lot of people have said that, y'know, they think maybe it's getting a little too over-saturated. And I would say that the good bands are gonna continue to do better and, y'know, get bigger as death metal moves from the underground into, y'know, also general acceptance. Because that seems to be what's happening. Um, it's happening for some bands because they're, y'know, selling out. It's happening for some bands because they're taking real seriously what they're doing and, y'know, writing really good material. Um, an' it's happening for some bands just because they found their niche, an' uh, it's getting more popular. So we'll see, y'know, only time will tell. It'll be a couple years before we really see what's gonna happen with it."

In your lyrics, you concentrate on how the oppressionistic side of Christianity is affecting people. Have you ever covered any ground on any other religions?

"Well ... Islam is pretty fuckin' oppressive as well, but that's not something that touches my life."

Just because Christianity is prevalent in the U.S.A., and that's where you're from.

"Right. Well, see, this being a supposedly free country, I just see more and more liberties being, y'know, kinda pushed away, uh, for certain, y'know, morality conscious groups, quote-unquote, to kinda have their way be the way, and that definitely ain't my way. And if it gets in my way, then, y'know, it's gonna be dealt with."

Do you mind telling me what you do on the side to make a living?

"Um, well, I mean, pretty much Morbid Angel's all I do. I mean, I live with my girlfriend, and, y'know, between the two of us, we do alright. I mean, I have to really budget myself, y'know? And

uh, sometimes, when I'm not on the road or anything, I work at a record store. But that's not really for money. I just take product in trade for my time, y'know? Like I'll just go in and grab some new CDs in lieu of money. So it's pretty much more Morbid Angel than anything else."

So how do you prepare yourself, musically and/or mentally, to go on stage every night?

"Well, um, coffee, um, concentration ... Um, I try to be alone for a little while, or just with the rest of the band, and just, y'know, like think about what's up. We've got our show a lot tighter now in terms of, y'know, it's not just like guesswork anymore. We go up and we know exactly what we're gonna do. Everything flows a lot better now. Just planning more than anything else."

Will it really bother you if the new album doesn't make the projected sales that you have for it?

"Well, I haven't really set any goals for it other than personal goals. And my goals were set prior to going in the studio, as to what I wanted it to sound like. 'Course, I'd love for it to sell fuckin' two million records out of the box like Metallica. That ain't gonna happen, though.

"And I know there's things that I could do, that I could put out a record and sell that many records. In other words, I'm not willing to do those things, because that goes beyond where my bottom line is, y'know? So we're gonna continue to do what we do, certainly the best that we can, and as it grows, I think we're gonna grow. But I think there's ways to do it without giving in. I think you don't have to give in, and I think it takes longer; it's a lot harder. I mean, we've been doing this for a long time, y'know, and we've changed and we've matured and stuff like that, but we're still very, very much a death metal band. We've added more variety to what we're doin', but we still have, y'know, what I would consider one of the fastest, if not the fastest, drummers in the world. And I think for everything else as well, we do what we do. We write good songs, and um, it's great that people like it and get into it. But if people didn't like it or didn't get into it as much as they do, I don't know if we would be doing anything different."

How important is it to you that public and the press perceive the band without any wrong or preconceived notions?

"Well, everyone has preconceived notions. Um, one of my talents I think is being at least semi-articulate and being able to, y'know, explain [to] people what's goin' on, what I'm into. Um, I pretty much am the quote-unquote spokesperson who pretty much says what's happening, and deals with the public side of things. Uh, and I find that from time to time, people do have preconceived notions, especially talking with other bands and finding out, y'know, that they're talking to people that just [say], 'Who is this guy, y'know? What planet is he from?' Uh, and I'm usually able to overcome those boundaries just speaking with someone. Um, and if I'm not, and they're still thinking their way, I mean, that's fine. Everyone has a right to think what they do. But I certainly do make an effort to make myself clear, um, 'cause it is important. Otherwise, if I'm not saying anything, why do anything, y'know?"

King Fowley of Deceased, who was on hand for the interview, had a question for David: **Are you guys gonna keep more and more working your industrial influences into your sound? I mean, you're taking death metal to new heights.**

"Well, y'know, we don't sit down and think, 'Well, gee, we're gonna go in this direction.' We just pretty much write songs."

King said: **Yeah, I know what you're sayin', but like uh, you put like the flutes in and stuff. And, y'know, I think like three or four years ago, I don't think Morbid Angel woulda done that. See what I'm sayin'?**

"Well, it's funny, because a lot of people, y'know, like try to categorize and figure out what's goin' on. Y'know, trends come and go. I know that we had keyboards on the Abominations Of Desolation album, and now I hear a lot of people are doin' that, too. And I don't know of any other death metal band that had done keyboards before. So, I mean, I dunno what we're gonna do or what we're not gonna do, but whatever it is, I mean, I do know that it's gonna be creative and I do know that it's gonna, y'know, make a statement."

So, getting back to the last comment that you'd like to make, is there something that we haven't covered that you'd like to throw in?

"Well, yeah, I just want to, y'know, really just thank everyone for hangin' in there. And be rest assured, uh, that we're gonna continue to, y'know, do what we do. And uh, everyone by now pretty much knows what that is, so definitely no repeat of, uh, any other infamous Florida bands. That's about it."

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Holland's death metal band Asphyx signed to Century Media Records, which released The Rack, for which Martin van Drunen did phoners all day long. Martin had a lot to say about the subjects we covered when he called me for the interview in the late afternoon.

Do you think death metal is bigger in Holland or here in the U.S.?

"I think in the U.S. it's bigger," Martin began. "Actually, I cannot really say, 'cause if I take an area which is as big as Holland, [which] is about fifteen times as small as Texas, and if you do, uh, about seven shows all over the country, every hall is packed with four or five hundred people. So I dunno, I cannot answer the question actually a hundred percent, but I guess, um, if you take the whole population, then maybe in Holland it's bigger. It's really hard to compare. Holland is so small, you know? It's like a fly compared to America, hah."

How is the underground scene in Holland right now?

"It's as big as in Sweden," Martin answered. "There's so many good young Dutch bands coming up, it's incredible. I mean, um, Acrosticon is really good, a girl as a singer, she's really awesome. And then we have Gorefest, have put an album out. Dead Head is pretty good. Um, we have Sinister, and Dead End. In our area there's a band called at this moment Psycho Terror, but they're real young talented dudes. I mean, there's a lot more. I can't find the names right now. It's really incredible for a small country like Holland, and that the scene is so, uh, good. And you know, every band is getting along real well with each other. There's absolutely no quarrel, there's no jealousy, there's just fun and respect for each other."

Is there some sort of climate in Holland that's breeding all these death metal bands?

"No," Martin explained, "the typical is, the social security system in Holland is probably the best in the world. Um, and we are allowed to smoke weed and everything, so everything is really free. But I don't really know where the whole boom comes from. But I can only, um, speculate on this one that, I mean, I think people are bored with the whole circumstances of everything at this moment. Everybody's satisfied about, uh, life, about whatever, and they are looking for something else. And prob'ly that will be death metal. I dunno, they looking for something maybe to shock, maybe to, you know, just get rid of their aggression or frustration because there's nothing really to do. There's no action. I think people are looking for action and maybe, you know, death metal is giving that."

Do you agree with the United States' foreign policy towards Holland or the European Community (E.C.)?

"Absolutely not," Martin said flatly. "I think, um, they interfere way too much in, uh, other peoples' business, actually. I mean, well, before I start talking, you should know that actually, I am against any kind of form of political systems, you know? It's not that I'm an anarchist — well, maybe in a kind of way that is, but, um, I just disagree with all kinds of political systems. I mean, in Holland we have a real good democracy system, but still there's all kinds of things which are, you know, totally wrong. 'Cause, you know, you got this power struggle all the time, everybody's, you know, um, fighting for more power than the other one has.

"And my opinion about, you know, humanity, mankind, or whatever, is that people make business

out of things what actually belongs to the earth, you know? [That] belongs to all mankind and stuff like that, so, you know, it's kind of a weird opinion."

So you haven't found a system that you agree with? One that works?

"Yeah, well, in Holland it works, but, I mean, still the politicians are corrupt," answered Martin. "You still hear things that they do which they are not allowed to do, and because they are politicians, you know, they don't, you know, get into jail. They just get for a, uh, how you call it, Parliamentary Commission, something like that. And then, you know, they get some kind of a warning, but, you know, they put thirty millions in their pocket. And that's, you know, what bothering me. And other people, you know, they scratch bread from the gutter, and uh, they get busted for uh, stealing from the supermarket a pack of cigarettes. So, I mean, something is terribly wrong. But, you know, it's better to live in Holland, in a so-called democracy, than, you know, living in China, where they call it a Communist regime, and it's totally dictatorship, if you know what I mean. It's a bit hard to explain it in another language, actually, hah. But, you know, seeing it for myself, I mean, I'm against any political system. Just like, you know, the earth belongs to mankind, and mankind should share what they get and not, you know, making business out of it.

"For example, it's not that I'm against, uh, U.S. politics or whatever. I mean, my dad for example, or I am very grateful that they helped us out in the war, you know. If they didn't show up, we still would be suffering under the German regime, Adolf Hitler, or whatever. I mean, that's okay, but they get mixed up in, for example, the E.C. I can imagine that the American economy, whatever, is pretty scared of that, because then Europe is a strong force then, you know? All the countries are then together, and uh, they don't have all these tax problems that don't work as small countries. But then, you know, about the whole continent works then together, and then the whole economical force is a lot bigger than it is now. So I think that what the Americans are trying to do is, um ... yeah, well, how do I explain this? I think that they're trying to stop a bit of the whole E.C. process that is going on right now because they are scared of the country. They trying to interfere actually in things, and they still have Europe under control in somehow, economical or, well ..."

More powerful in trade and stuff like that.

"Yeah, in trade and everything," Martin agreed. "They don't have any fear for Europe, y'know? In things like uh, shit, what will you have? Uh, well, things like gas or oil, you know? There are all kinds of high economical valued stuff, if you know what I mean, hah. This is the first question that I get [like] this today, you know? It's hard to explain. You have to explain, you know, some things in Dutch that it is really hard to find a real word or sentence or whatever, ha ha."

When you came to the U.S., when you were still in Pestilence, what impression of the people here did you get?

"Friendly," Martin replied. "Really friendly. Um, actually the South, I expected it to have a lot of racism and rednecks and all kinds of stuff, and people who have something against guys with long hair, you know, like cops or people in supermarkets, but everybody was treating us really friendly.

"And then if you speak about fans, I mean, all over the world they are the same, you know? They hunt for autographs, uh, they try to talk to you, and, you know, have a good time. But I thought Texas was more violent than anywhere else in the U.S. Especially the Houston gig was pretty violent; a pretty violent crowd was there. That's why Death didn't play. And it ended up as a big riot and twenty police cars were there and helicopters and everything. It was a real mess. But, I mean, the fans were really great, and the gigs that we played were great gigs, you know. We really had a great time."

Do you think that a lot of Pestilence fans discovered Asphyx when you left Pestilence and joined Asphyx? Did a lot of fans follow you and become Asphyx fans?

"Yeah, I think so," Martin said. "Um, well, that's something that just happens. I mean, um, just another example, it's the same kind of thing if Steve Vai leaves Whitesnake. You know, he takes a lot of fans with him. Maybe that's not a good ..."

It's the same principle.

"Yeah, it's the same principle, yeah, that's what I mean," Martin continued. "I mean, I think because of my performances, of course, on the tour, which were, you know, um, if I go with all the people's reactions and everything, everybody seemed to like it. So, I mean, they like then my voice, and they like the way I do on the stage, so I always take a lot of fans with me. So then I guess so, which is, you know, inevitable."

How did the Asphyx fans from the <u>Crush The Cenotaph</u> days react to you when you joined?

"Well, most of the time," answered Martin, "[of] all the mail we get, let's say that ninety-five percent, they like it a lot that I joined Asphyx. Everybody says like, uh, it's a lot better for Asphyx, the voice is a lot better than it was. And, you know, there are

maybe five percent die-hard underground freaks, I dunno, and they go like, uh, 'Well, who is this guy?' and uh, 'We like Theo a lot more.' But I think they are those guys that always as soon as a band has a record out, they don't consider it as an underground band anymore, you know? And these guys, they always trying to stay in this underground, and if some band they liked, uh, made a CD, even if it's independent, then they still looking for another demo band, you know, which they can say, 'Well, this is great.' I mean, actually, I think it's pretty dumb in some way. But most of the reaction is totally positive. Overwhelming, actually."

Since you went from a band with a record deal to a band that still had demos ...

"No," Martin said, "Asphyx had already the deal with Century Media before I joined. That's a mistake that a lot of people make. [But] everything turned out to be just great.

"By the way, we recorded these [Crush The Cenotaph] songs on an EP, so two songs off that demo are now on an EP and I sing on this. It comes out in August I hope. We can bring it in Europe as a twelve inch, but for America we have to do or a tape or a CD, because, you know, records almost don't sell here. So we try to maybe record or another song or we do maybe a couple of live tracks, on just a mini-CD maybe. It's one new song and it's two old songs.

"And it's not because, um, we wanted to make more money. It's actually because a lot of people write us, 'Why are the songs from Crush The Cenotaph not on the album?' Well, at that time we had all these new songs, and we had enough songs to fill an album with. And Bob and Eric told me like, 'We don't want these demo songs 'cause the other songs are better.' And [the EP is] totally different actually from the tape, with my vocals on it and the whole production is really good."

Do you like the production on The Rack?

"Oh, I still love it," Martin replied. "I mean, there's nothing wrong with structure of the songs and all. I'm still standing a hundred percent behind The Rack, but it is probably the cheapest album ever recorded. It only cost a thousand dollars, the whole recordings. So it's an eight-track album, and, you know, it's about the cheapest way to get one. So now, for that EP, we got an offer from Century Media to do it in a better equipped studio. And now the guitars and everything is so much better and brighter than on The Rack."

Well, that's all the questions I have. Thank you very much for calling, and I thought that you had really great answers for the questions I asked you.

"Okay, thank you very much. I enjoyed it, 'cause, you know, it was really different from the rest of the interviews. But I gotta set one thing straight. Um, I mean, what I said about the Dutch government. The stuff is corrupt, right? But, I mean, in America is the same way, I guess. There are corrupt politicians here as well. I mean, uh, you know, there are a couple affairs in the past that happened. And what I meant to say is that every government in this world is corrupt, you know? Nobody is doing it, um, a hundred percent really good, you know. They all try to be putting more in their pocket that they actually earn, or that they actually deserve, whatever. Everybody wanted to make more money than another.

"What I'm trying to say is that uh, it's not that we have a dictator or whatever, but he was at one time, he did something corrupt and he didn't get punished to that, and that's what, you know, it's annoying me. But they don't get punished for that because they are fuckin' politicians. And they always manage to get themselves out of trouble. But I mean, the normal guy, whatever, who is unemployed, if he steals a bread, you know, he gets punished for that. 'You bad guy. You fuckin' asshole. You should be in jail, you should be punished for this.' And then they complain about the high criminality rates. It's all so irrational, so stupid."

Very. Are you gonna write a song about it?

"Uh, 'The Crusher' on the new one is actually about that," Martin said. "On that one I convict actually the earth. It's a really doomy song, but it's the first time I expressed my feelings on paper. I try to make a real brutal lyric, but, um, with myself into it. If you read the lyrics, you should imagine a kind of celestial force that watches down the earth, and he's the prosecutor, he's the witness, he's the, uh, judge, and the executioner at the same time. So at first he sees, you know, the whole history of the earth and the history of mankind and all these wars going on, and, um, still in a couple of thousands years, nothing has changed. But in the early days, the wars that went on were just with axes and swords and everything, but right now they have nuclear weapons and they can totally destroy the whole earth. And they still, you know, don't seem to learn anyway. So what I do is that, you know, mankind has never learned in the whole past and everything, from all the wars and all the bullshit that went on. And the force that looks on the planet then says like, 'Okay, uh, this is enough. We tried hard. Now they got nuclear weapons, now they got all this stuff.

Why shouldn't I just destroy this earth before they themselves do it?' you know? So that's what the song is mainly about, and it's also my own opinion, actually. 'Cause I don't see this going on for about more than a hundred years with all these weapons. It's really hard to explain it. Okay, thanks for your interest in everything."

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CONCERT REVIEW
Suicidal Tendencies + Queensryche
Patriot Center, Fairfax, VA
7-19-91

Now this was a great show altogether. Suicidal Tendencies was supporting its latest album, Lights ... Camera ... Revolution, and Queensryche was touring Empire. The crowd reaction for both bands was phenomenal.

The fans started with "ST! ST! ST!" as soon as the lights dimmed. Opener Suicidal kicked things off with 'You Can't Bring Me Down', and continued to play material off Lights ..., including 'Send Me Your Money', and several from How Can I Laugh Tomorrow When I Can't Even Smile Today?. What really shocked me was Suicidal pulling out an old favorite, 'I Saw Your Mommy ...' which the crowd freaked over. The band didn't have the best sound but still played energetically, with Mike Muir's characteristic storytelling to introduce each song.

Queensryche, on the other hand, was totally god. The live stage set was impressive and the lights were imaginative. The band played tons off Empire, including 'Jet City Woman' and 'Silent Lucidity', which was the last encore. All the songs were accompanied by reel-to-reel projectors and two screens behind the stage, as in the 'Jet City Woman' video. Queensryche used this most effectively during the Operation: Mindcrime section of the show, in which the band played that entire album! The crowd was going bonkers when the band completed it.

Of course, Queensryche didn't neglect the old stuff either. The group included 'Walk In The Shadows' off Rage For Order and 'Take Hold Of The Flame' from The Warning, for example. These also went over positively with the audience.

So the concert was a total mindblower, and both bands put on a super live show. The night went well, especially for Queensryche. Suicidal again also did good, given that it had limited lights and no stage because it opened.

cave
fires burn

on stone slab
a man prone

his
abdominal
cavity an
iron cauldron
bubbling

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3317 Sunview Dr.
Pittsburgh, PA 15227 USA

Dana Duffey (Guitar, Vocals)
Mary Bielich (Bass Guitar)

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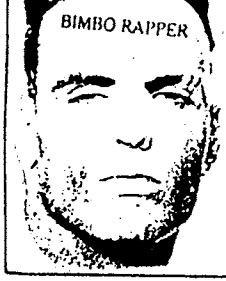

OBZINE issue 3

VANILLA ICE HATES OBZINE! So that's all the more reason to buy issue #3. It has interviews with: Phantasm, Rottrevore, Mortician, Impetigo, One Blood, Psychopath, Nasland, Crawl/Child, Crotchrocket, & Dr. Shrinker, plus snip-its on: Asphyx, Incantation, False Prophet, Abominog, Mythic, and Suffocation. $1.00ppd. (Canada & U.S.) $2.00ppd. (elsewhere)
If you're in a death metal/grind/industrial/crust/hardcore (from harsh to melodic)/noise/grunge/doom band and you'd like some exposure in upcoming issues, please feel free to send your stuff. I'd love to hear from you! Contributors are encouraged to send live photos, show reviews, audio reviews etc. Write to: Paul Pfeiffer/1954 Cobbledick Rd.RR#8/ Box 9/Newcastle, Ontario/L1B 1L9/Canada
Does anyone have NECROPHAGIA (Ohio) on video? Please get in touch!

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ALBUM REVIEWS

Armored Saint
A Trip Thru Red Times
Metal Blade Video

This is a great home video. There's bootleg footage included, as well as live production songs, rare clips, and the band's first music video, all hosted by the current line-up. On top of all that, this video is a retrospective of the Saint, going all the way back to the early eighties, as well as a tribute to the late Dave Prichard. This was finished before the new album came out, so none of that is here, however. Definitely pick up this super home video!

Battery 7"
Deadlock Records

D.C. straight edge hardcore with a catchy feel and emotion is what's on this four song 7". I picked up this, and all the other hardcore 7"'s in this issue, at a Cro-Mags show in Washington, D.C., and it's good stuff. The Battery vinyl comes with a poster with the lyrics on one side. The production is good as well as the songs. Three dollars to:

Deadlock Records
5215 Wisconsin Rd
Bethesda MD 20816 USA

Cannibal Corpse
Butchered At Birth
Death Records

Holy smoke, I'm blown away! The second album from Cannibal Corpse is totally brutal, grindy, soaking in gore, rotting death metal. The packaging is too disgusting to believe, let alone the actual music. The lyrics, in the bleeding mind of lyricist/vocalist Chris Barnes, are collectively a concept about dying. Take this album more seriously than the first one, Eaten Back To Life, which was a lot of sick fun in itself. Butchered At Birth has a dark tone to it which is very effective. Buy and be thankful.

Corpus Rottus 7"
With Your Teeth Records

The second release from With Your Teeth is the Corpus Rottus self-titled 7". Containing the tunes 'Intensified Gore' and 'Mutilation', this is a solid death metal package. The music is nothing too complicated but very listenable. I guess you could say the songs are straight-forward and rough. Definitely worth looking into. $4.00 to:

With Your Teeth Records
5953 N 10th St
Arlington VA 22205 USA

Corrosion Of Conformity
Blind
Relativity Records

I am by no means a COC expert. The only music by this band I've heard is the Technocracy EP. But I like that better than Blind. To me, the new sound and new line-up is too slow, too funky, too lacking in fire. Since I don't know how it compares to the classics, Eye For An Eye or Animosity, I'll hazard a guess and say that the older stuff had more of an edge. So I don't go for the new album, coming from that angle.

drift again 7"
Network Sound

This hardcore 7" is also available on cassette, and it's four songs of mid-tempo heaviness. The tone of the music is rather dark and the lyrics are very figurative, but both are effective. Nothing incredibly gripping, but still good stuff. The packaging includes lyrics and the production is also strong. $3.00 to:

Network Sound
1036 Mt Whitney Dr
Big Bear CA 92314 USA

Forced Entry

As Above, So Below
Relativity Records

by Nick

This is an above-average release. It's very heavy and powerful. Choice cuts are 'Macrocosm, Microcosm', 'We're Dicks', and 'Bone Crackin' Fever', which has a killer riff that sticks in my head. The lyrics are all printed with the tape, except the songs 'We're Dicks' and 'How We Spent Our Summer Vacation', but you can send away for the lyrics to those. Why didn't they print them? Censorship sucks.

fudge tunnel

hate songs in e minor
Earache/Relativity Records

After releasing a couple of well-received 7"'s and thus landing an Earache deal, fudge tunnel came out with a sludgey, heavy, noisy (not in the Anal Cunt sense), slightly industrial album with Ted Nugent and Cream covers. This Nottingham outfit plays pretty good stuff actually, but nothing to skip down main street handing out flowers about. fudge tunnel is a three piece with no message to speak of, except that it hates dickheads as much as the next guy.

Fury

Resurrection 7"
THD Records

Fury is a killer straight edge hardcore band. The group's 7" has rough but full production, which also applies to the performance. The music is angry, frustrated and energetic, with six songs in all. Definitely check this band out! For three dollars (plus two more outside the U.S.), it's a steal!

THD Records
2020 Seabury Ave
Minneapolis MN 55406 USA

Goo Goo Dolls

Hold Me Up
Metal Blade Records

by Nick

Too happy for my taste. The music, lyrics, band name, and album cover are all happy. It's really depressing. I'll give it a "three".

Grave

Into The Grave
Century Media Records

Holy begeebees! I was taken aback, nay, aurally set upon by the sound waves shearing at me from the stereo, as the Grave CD spun away. You may remember Grave from its famous Sexual Mutilation and Anatomia Corporis Humani demos, with which the band garnered itself a reputation as a very brutal, original, and above all heavy outfit. The new album is no exception. Plodding riffs, solid production, grooving deathy songs, everything you'd want is on this album. Buy or never forgive yourself.

Haunted Garage

Possession Park
Metal Blade Records

L.A.'s shock rock devotees of blood, green slime and sex (and a transvestite as far as the band goes), Haunted Garage, got on Brian Slagel's good side, and landed a recording contract. These guys inevitably get the old Alice Cooper/Gwar/old Wasp comparisons, of course, as they slit their erotic Gore-Gore Girls' throats and shower everything with the slime live, but the important thing is the music. Haunted Garage's music is at times silly, imaginative, catchy, and rehash. So it's certainly listenable with a hint of mildly interesting. You know?

Immolation

Dawn Of Possession
RC Records

New York's Immolation's debut album is quite the sacrilegious offering. With ex-Goreaphobia drummer Craig Smilowski, the band went with Harris Johns to Berlin, Germany, to record the death metal opus. The entire 1989 demo is on the album, thankfully, and the music is pretty brutal. Immolation is a talented group of speed musicians,

except the vocals sound a bit too standard. Nevertheless, you should pick this album up; it's good.

Impetigo

Ultimo Mondo Cannibale
Wild Rags Records

Impetigo is as sick a band as it is odd. The group's sound has elements of grind, metal, hardcore, and a sickly goofiness that really catches you off guard sometimes. This last bit is quite evident in the intros for some of the songs, which seem to be taken from what must be classic horror/exploitation films. This production is strong, and the bass guitar sounds good, which for me is a revelation! What else can I say but that Impetigo plays catchy music, which is harsh and interesting to hear. And the band has a new EP out called Faceless, which contains two new songs and three tracks from the album. The new stuff is also great, so check it out as well!

Jag Panzer

Ample Destruction
Metal Blade Records

This re-release from 1984 is a straight forward metal album. Jag Panzer is of the old metal from back then, and is a great band judging from this tape -- not that '84 is ancient history, of course. The music on Ample Destruction is entertaining and direct, and the production is full, so check it out, why don'tcha.

Kinetic Dissent

I Will Fight No More Forever
Roadrunner Records

Straight outta Atlanta, these guys get an "A" for effort, if not intensity. Heavy metal's Kinetic Dissent is trying to do something original and interesting, but doesn't quite pull it off. The vocals are a bit of a weak point, and the subject matter could be something good but comes out stale. Maybe next time'll be better, but this debut from Kinetic Dissent is lacking.

Lethal Aggression

Subliminal Erosion 7"
Virulence

This is a six song 7" with some good packaging and lyrics included. The music is hardcore grind with at least one tongue-in-cheek song. The lyrics are socially aware without being too straight forward or preachy. The production is good also. All in all Lethal Aggression is a good band and worth checking out. $4.00 to:

Virulence
106 Rue De La Jarry
94307 Vincennes Cedex FRANCE

Metal Blade Records Compilation
New Wave Of British Heavy Metal--'79 Revisited

Metallica's Lars Ulrich and Kerrang!'s Geoff Barton have brought us a double cassette of metal history. The New Wave Of British Heavy Metal was quite influential in setting the foundation for the '80's and beyond. This is some of the stuff that the established big metal acts of the U.S. listened to when they were tykes, so the story goes. This is classic stuff, featuring bands like Diamond Head, Raven, Iron Maiden, Def Leppard, Venom, and more. Not exactly my tankard of tea, of course, but I enjoyed listening to this collection to be sure. The energy of the dusty tracks is unmistakable. Get it and rock out, as they say.

Napalm Death

Death By Manipulation
Relativity/Earache Records

Awright! This EP is a must have for the Napalm fans that don't mind the last album. It features the new Mass Appeal Madness 12", which consists of two new songs in the Harmony Corruption vein, (very excellent tunes -- really brutal) and two old songs re-recorded with the newer line-up. Also there's the previously available Suffer The Children 12", and the classic Mentally Murdered 12". The Mass Appeal Madness songs I must again stress are super duper! Check it out.

Nausea

Crimes Against Humanity
Wild Rags Records

by Nick

This is definitely different than the older Nausea album, Extinction. Now with Oscar Garcia on vocals, the band kind of sounds like a slower Terrorizer. It has its fast moments also. The music is excellent, but the only problem is the production. The snare drum sound bothers me, and the guitars are not loud enough, but I love the vocals. The lyrics consist of political issues. Nausea is back with a powerful crunch.

New Age Records Compilation 7"
Words To Live By, Words To Die For

This compilation contains some rad bands for sure. Side A kicks off with Mouthpiece's 'Hold Back' (a powerful song), drift again's 'drag', which is a little harder than the 7" stuff, and Turning Point's 'My Turn To Win'. Outspoken's 'Start To Live' (another energetic tune) begins side B, followed by Counter Punch's 'No Second Chance' (also a hard song) and Undertow's 'Hidden'.

The production for the most part is strong, and the packaging is professional, with a booklet included that has all the lyrics and live photos of the bands. The bands are great as well, telling positive messages and kicking out straight edge hardcore. Get this, it's $3.50 well spent!

New Age Records
1036 Mt Whitney Dr
Big Bear CA 92314 USA

Nuclear Death

Carrion For Worm
Wild Rags Records

Nuclear Death's new one, the follow-up to the godly Bride Of Insect, is a total over-the-top gore slinging, noise spewing, horrifying piece of work. The only demo song on the album is the bonus track from the Caveat demo package, 'A Dark Country'. The production on the album (which features a new drummer) is grating, and the lyrics are incredibly shocking. The all-out hatred on this thing is too much! A must have!

Pestilence

Testimony Of The Ancients
RC Records

After the departure of Martin van Drunen to Asphyx, Pestilence enlisted Cynic bassist Tony Choy for the Morrisound studio sessions to come up with the new album. It's a concept work based around the quest for the truth of existence, so the lyrics are kind of gothic and the like, and sung by guitarist Patrick Mameli.

It's not another Consuming Impulse, which certainly is fine by me. The new material incorporates keyboards and clean guitars in places, and the heaviness is dissipated in favor of a more catchy, melodic approach, while still retaining that death metal tone. In between all of the songs are short instrumentals to bridge the tracks together. It's a good album on its own, but one should keep an open mind when listening to it, because the Pestilence sound has undergone some changes.

Phlegm

Masterpiece Of Mutilation 7"
Rotten Records

Phlegm, that icky stuff we all hate enough to spit, is also the name of a total death band with a four song 7". The music on this thing is produced nicely, with lyrics for side A included. The lyrics are the kill-people-for-dinner type, with hints of Mortician and Pestilence among other things. The band plays a speed part one minute and then down shifts into morbid. Gorey stuff here, for $4, $6 outside the U.S.!

Rotten Records
PO Box 7265
Citrus Heights CA 95621 USA

Powersurge

Roadrunner Records

The Tampa Bay, Florida, heavy metal band with the self-titled debut has come onto the scene with an album that I find commercial and boring and lacking in punch. Recorded at Morrisound, the album is one with which the band apparently wanted to do something signaturistic. If it succeeded, then that signature has no flair.

Profanatica

Weeping In Heaven 7"
After World Records

This two song release is by a black metal band; you can tell by the cover photo. The three-piece wears ghoul makeup and inverted crosses, and dresses in black. Now, you might say that this has been done before, and you'd be right, but the music is rather entertaining stuff. With the song titles 'Weeping In Heaven' and 'Heavenly Father', Profanatica is rather doomy and sick, with the leads fitting in nicely and the slow parts catchy. These guys even went so far as to release limited edition copies smeared with real blood -- bleaah! For $5 all over, check it out just for the audacity of it!

After World Records
2940 Cambria Rd Apt 1
Hillsdale MI 49242 USA

Pungent Stench

For God Your Soul ... For Me Your Flesh
Nuclear Blast Records

The sheer ripping gore that emanates from this tape brutalizes me! Pungent Stench rules all! It looks like it added a second lead guitarist, and all the better. There's lyrics included for some of the songs, and all the band's tunes from the Disharmonic Orchestra/Pungent Stench split LP are here also. The production is heavy, the lyrics are sick, the songs are a serious blast. You gotta get this.

Nuclear Blast Records
Mittelmuhlgasse 1
7322 Donzdorf GERMANY

Ripping Corpse

Dreaming With The Dead
Kraze

New Jersey's own has a new album. The entire 1990 demo is on this release, and also a track off the Death Warmed Over demo. Twelve songs in all, the album is packed full of death thrash with solid playing. The lyrics are included in the CD version at least. This is a good album all around, but nothing totally amazing.

Maze America Inc
86 S Long Beach Rd
Rockville Centre NY 11570
USA

Terrorizer

World Downfall
Relativity/Earache Records

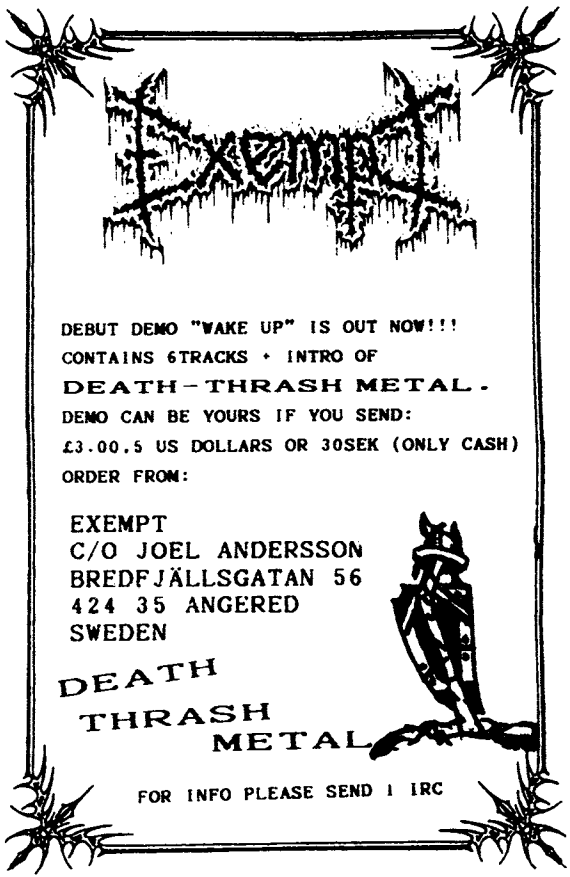
by Nick

A classic Earache Records album re-released, no collection is complete without this. It features members of Morbid Angel, Napalm Death and Nausea. It is reminiscent of Napalm Death's sound, but unfortunately this band is no more.

Unleashed

Where No Life Dwells
Century Media Records

B natural and proud of it! What can I say that I haven't said already? Unleashed is indisputedly godly. Totally heavy and horrid, powerful and memorable, and everything else that a seriously death-like band is. These Swedes really know how to turn skulls into powder. Get it or ... not experience the music of Unleashed.



DEMO REVIEWS

Arghoslent

The Entity

by Nick

Reston, Virginia's own [containing members from Asphyxia] re-released this tape with a new singer on three songs, and it's alright. The drums rule, but you can't hear the bass. The guitar sound is cheesy, but the riffs are really fuckin' hot. The vocals leave something to be desired, except on one of the songs, 'Bloody Mary'. The demo was self-produced on a four-track, so it's lacking production-wise. This band could go somewhere. [The drummer left to continue college, but the rest of the band has more material for a new demo in the future.] If you want to check it out, it's $4 to:

Alex Halac
2413 Ansdel Ct
Reston VA 22091 USA

Beyond Description

1990 demo

This Japanese band's third tape is an excellent example of "intense metallic hardcore," as the group refers to itself, and I agree with it. Beyond Description has undergone line-up changes since recording it, however, and Hideyuki Okahara (the one to write to) is the only original member left. The tape has rough production, and the music is really catchy and jamming. Get it for $3 at:

Ceramica 2 # 301
1-37 Minami-Cho 2-Chome
Kokubunji-Shi Tokyo 185 JAPAN

Exempt

Wake up

This is a Swedish band whose members aren't originally from Sweden. After releasing the Tomorrow's Exemption rehearsal, Exempt came out with the Wake Up demo, which is packed with original, well-constructed, unpolished death/thrash. The band cites such influences as Kreator, Bolt Thrower and Sepultura, and puts them to good use. The music and vocals are quite entertaining and I recommend picking up this nicely packaged tape! $5 to:

Joel Andersson
Bredfjallsgatan 56
424 35 Angered SWEDEN

Forbidden Update

You'd expect to find an established thrash band such as Forbidden around the Album Review section, except that the band doesn't have a new album, or an album contract for that matter. Forbidden parted ways with Relativity Records after recording two albums for then-Combat, Forbidden Evil and Twisted Into Form. Now the group is shopping for labels with a new three song demo which isn't available for purchase. I was fortunate enough to hear the material, and it is really spectacular. So keep an eye out for Forbidden. It's still out there, and must be signed very soon!

Gorefest

Horrors In A Retarded Mind

This is Gorefest's second demo, and it's a killer! Really morbid, powerful, memorable music is what these death metalers are all about. The demo has good production, and the band has shirts, stickers, etc. for sale, so ask about that. In addition, Gorefest has an album coming out that'll be on CD very soon, with Colin Richardson producing. Write! The demo is $6, and definitely worth checking out.

Jan-Chris de Koeyer
PO Box 2209
4460 ME Goes HOLLAND

Inverted

Tales Of Estaban

Truly, a great effort from a young satanic death metal band. Inverted has the talent for songwriting

that's straight-forward, interesting, containing complex arrangements, and really hella fast and grindy and heavy and in-your-face! Blaah! This is a solid demo, with a professional cover and strong production. The only downside is that the band needs to work on being tighter, but this isn't a major thing. Definitely this is a band worth writing to!

Kristian Hasselhuhn
PL 2287
S-441 96 Alingsas SWEDEN

Morbius
Realm

Now this is some heavy, grade A, 100% D natural tuned death metal. The Realm demo is muddily produced by Doug "Butane" Martin, but still has the aggressiveness of the band intact. There's lots of doomy and crunchy parts to sink your teeth into. A comment made by a friend that I fully agree with is that Morbius has a kinda "Swedish" death metal sound. For $5, you should check these guys out. Hey, with a song called 'Encoffination', you can't go wrong.

PO Box 573
Springfield VA 22150 USA

Mythic rehearsal '91

Containing two former members of the goddesses Derketa, this new all-female death metal outfit is definitely worth looking out for, lest you be run through by its formidable musical strength. The material on this three song tape is very original and fresh, and is meant to prepare the masses for the coming of Mythic's first studio demo, to be released in the coming months with all-new songs. The lyrics are certainly not your average death/gothic fare, and the execution on the rehearsal is raw and powerful. For $3 in the U.S. and $4 overseas (cash only), this is a total must-have!

3317 Sunview Dr
Pittsburgh PA 15227 USA

Oblivion 1991 demo

Oblivion this year moved out to sunny San Francisco, California, to fight it out in that scene, with plans to come back to the D.C. area in March of next year. Anyway, the '91 demo contains three tracks of heavy, pounding thrash, which the band is getting attention with out west. The song titles are 'Crucifactor', 'Technical Brutality', and 'Cremation', and all are angry, ripping, fast, and technical. For $5 everywhere, what more could you possibly want?

Mike Arraya
2269 Barrow St
San Leandro CA 94577 USA

Putrid
Exhumation

Holy smoke! This is a totally super four song death metal demo, with lyrics included. The production is solid also. About the band, Putrid has been going since late 1990 with a vocalist and a vocals/guitarist, along with the customary bass/drums rhythm section. Exhumation is the band's first demo, which recorded in May of '91. But the group is also planning on releasing a 7" in the hopefully near future.

The music on the demo consists of heavy death metal, mid-tempo some of the time, but also fast and grindy in some places and doomy in others. The vocals are good also, as well as the lyrics. There's very catchy riffs that really jam. This is great stuff, and surely worth looking into! $4 Europe and $5 elsewhere, and cash only.

Hannu Kujanan
Sorvarinraitti 1 B 7
61400 Ylistaro FINLAND

Rising Nation
Man's Creation

This well-packaged, lyrics included, eight song demo shows some energetic, thrashy metal with a hint of hardcore and noise. The songs are stretched out a bit much, and not totally gripping, but still good. The band put out this demo after two guitarist changes and an unavailable rehearsal, and is

looking for a second guitar player. If you want to check it out, send $6 worldwide to:

Axel Bosch
Stendrich 34
4700 Eupen BELGIUM

Silence
Vision

This intense thrash band has released a CD and tape that contains nine blistering, technical, heavy tracks. Specifically, there's the original, remastered Echoes Of Damnation demo (which contained a re-recorded track from the band's first tape from 1989, when it was called Necrosis), plus three additional tracks. The CD has strong production and precise musicianship, as well as professional packaging with lyrics. This band shouldn't be missed! Write! CD $10, MC $7.

Matt Shea
9120 Moonac Ct
Vienna VA 22182 USA

The Holy Ranger And His Blues Rider Band
The Holy Ranger's Free Hand

Martin Jack Rosenblum, in his persona as The Holy Ranger, has come out with his second release, this time featuring the full Blues Rider Band. It's a full-length album, packed with rock and blues, as well as some poetry on the recording, as Martin Jack is an accomplished Harley-Davidson poet. This is great stuff, from his home base in Milwaukee. Good packaging and production, too, although there's no lyrics. Martin Jack's looking for a record deal, also. You can find this at participating Harley-Davidson dealers, or by mail. If you order a copy by mail, you get a free jacket patch. The CD is $14.95 and the cassette is $9.95 (plus $2.50 for s + h), to:

Neal Robinson Marketing
7366 N Lincoln Ave
Lincolnwood IL 60646-1708 USA

Waricide '91 demo

This four song tape is from a thrash band that's heavily into classical music and guitar-dominated arrangements. The guitarist gives off the impression that the rhythm section is only there to back him up so he can show off. Most of the riffs are upity and contain oodles of note runs, although there's some catchy ones here and there. The lyrics are pretty heavy and slightly gothic, but the singer is rather weak. The production is good except that the bass is low in the mix. This band is very talented, but is executing that talent in quite the wrong way. But for $5 you get the tape, lyrics and a full bio.

The War Room
172-26 83rd Ave
Jamaica NY 11432

Here's what's in CEREBRAL HOLOCAUST #3, out now (August 91): We have interviews with over 20 bands including MORGOTH, SADUS, MALEVOLENT CREATION, CANNIBAL CORPSE, ATHEIST, RIPPING HEADACHES, PHLEGETHON, PHANTASM, B & R, CHARNEL LEGION, DESECRATE, INJUSTICE, MALICIOUS INTENT, PSYCHOPATH, CRUCIFIED, ALCHEMIST, PARALYSIS, MASSACRA, DEVISER, IMPACT, OVERTHROW, AIEMASTER, SPUDMONSTERS, PENETRATOR, BAPHOMET, & BETHLEHEM. In addition to that there are Scene Reports spanning the globe, as well as a story by POSSESSED's own Bob Yost. If that's not enough try commentary on the rain forests, THE NEW KIDS ON THE BLOCK, and commercial Metal mags. Oh yeah, there are also over 120 reviews of demos and albums. So come on and try CEREBRAL HOLOCAUST it only costs $4 US and $5 world. US checks & MO's made out to PAUL ZIMMERMAN. Cash is also accepted.

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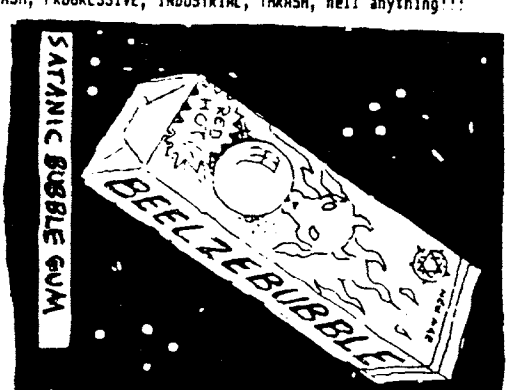

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